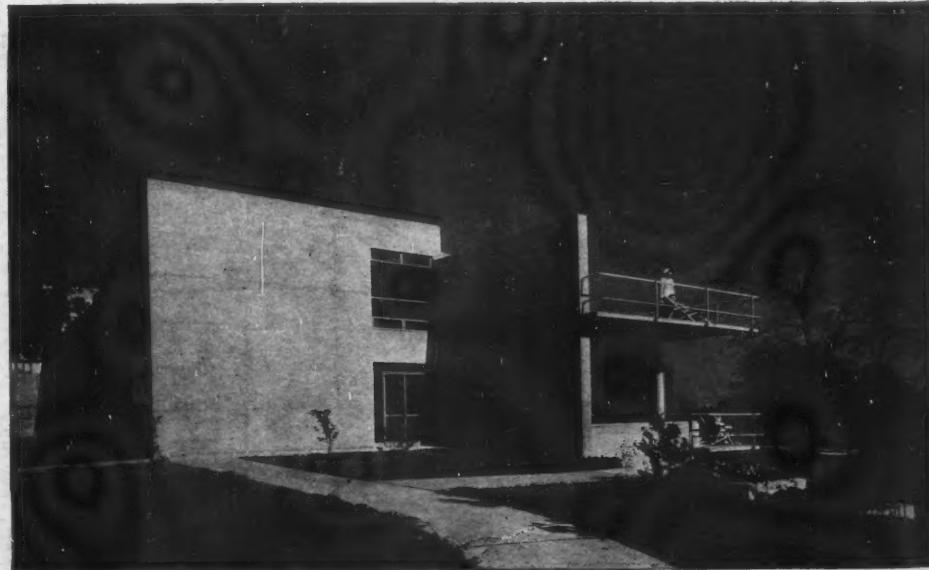


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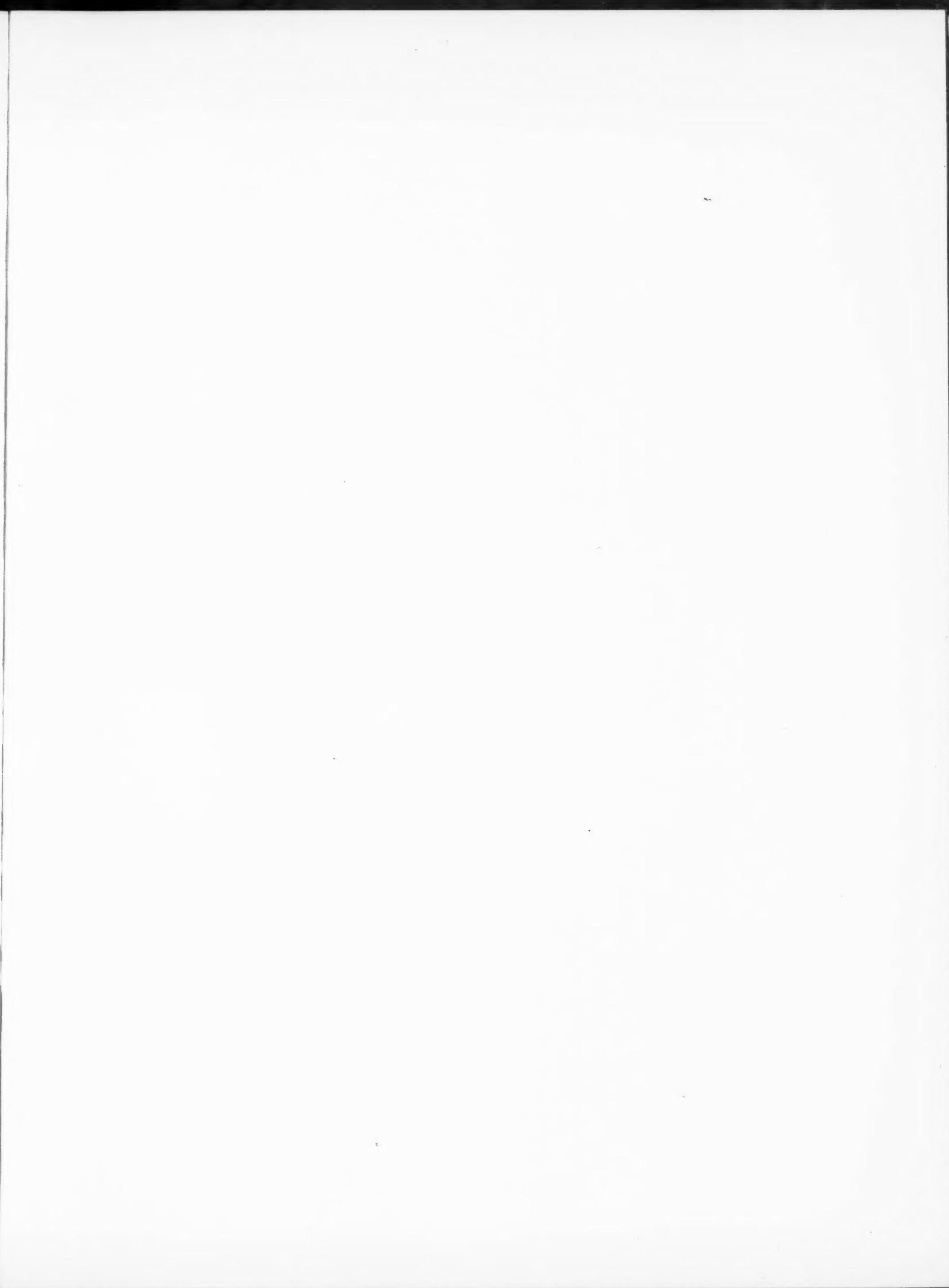
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*"The very marble was so clear and bright,
That though the sun no light unto it gave,
The tomb itself did brighten all the cave."*

A detail from "The Tomb of Merlin," Joseph Michael Gandy's great architectural fantasy based on passages in the first canto of Ariosto's "Orlando Furioso." The architecture—Norman, with a twist to Byzantium—is supposed to represent a primitive Christian type, but Gandy's taste does him more credit than his archaeology. A curious feature of the drawing is the obscure foreground, littered with indeterminate objects of a funereal character. "The Tomb of Merlin" was exhibited at the Royal Academy in 1815, when Gandy was forty-four. It is now the property of Mr. P. A. Robson, F.R.I.B.A. The whole picture is reproduced to a smaller scale on page 90, and its rediscovery serves as the occasion for Mr. Summerson's essay, beginning on the facing page, which discusses the romantic spirit that simultaneously infused a whole generation at the beginning of last century.

Gandy and the Tomb of Merlin

By John Summerson

JOSEPH Michael Gandy was born in 1771, a year more propitious for poetic than for architectural careers. His generation grew up in an atmosphere of ideological dispute and invasion scares; they heard the news of the French Revolution just as they were old enough to understand what it meant. They were twenty-two when Britain went to war with revolutionary France, twenty-nine at the Peace of Amiens, and forty-four at Waterloo. They ran a strenuous course, coming too late to enjoy the prosperous, not over-complacent England of Chatham's rule, and too early to play a full part in the epoch of bourgeois expansion after 1815. It was, moreover, a generation for which opportunities in the arts and professions did not come easily. There was, naturally, no great outcrop of patronage during the French wars. Men of ability were forced back on their own resources—psychological as well as economic. There was too much to think about, too little to do. It was an age for poets rather than architects.

And so it proved. Wordsworth was born the year before Gandy, Walter Scott in the same year and Coleridge the year after; Southey and Lamb a very few years later: a revolutionary generation, "democratic" in the old, fiery sense, and carrying a century's poetic production on its shoulders. Wordsworth and Coleridge had crystallized their new theory of diction by 1798, the year of *Lyrical Ballads*. The vernacular was reinstated; the ballad-form rendered a medium for fantasy. In the north, Walter Scott, much more genteel and much less democratic, combined antiquarianism and poetry with prodigious and uniform success.

In architecture the case was very different. The "sixties" and "seventies" saw the birth of not a single really important man. The calendar offers us only Jeffrey Wyatt, in 1766, whose success as a practitioner did not start till he was nearly sixty; and a group of literary-antiquarian architects born around 1770-72, and including John Britton, the topographer, J. M. Gandy and Heathcote Tatham.

This is, of course, what we should expect. Public architecture (the Bank, the London improvements, the new churches and so on) was in the hands of the generation born in the early 1750's: Nash, Soane, the elder Cockerell. A man born twenty years later had a poor chance. He would be articled somewhere about 1786. Before he was out of his articles the Revolution would have signalled its threat to world peace. In the years when he might

expect to find his feet as a practitioner the first part of the French war would be in progress and the vista before an architectural beginner in the highest degree discouraging. And the inducements to desert architecture (as Turner did, for instance) or to turn to scholarship or draughtsmanship or literature would be correspondingly large—at least to those with the talent to shine brilliantly in these somewhat unremunerative pursuits.

So Gandy, like others of this much-tried generation, started out to be an architect, and, indeed, became an architect and practised as such, but left his mark only as a creator of fantasies and an architectural draughtsman reflecting in his own medium something of the historicism of Walter Scott and something, too, of the deeper romantic spirit of Coleridge.

Gandy was a pupil of Wyatt, went to Rome at the age of 22 and stayed there for five or six years. We know nothing of his life there but there is a hint that he mixed with people of radical views. Soon after his return about 1798-99, Soane was employing him at a salary of £150 a year. He was elected A.R.A. in 1803, at the age of thirty-two. He had then just begun the series of imaginative drawings which he contributed, from time to time, to the Royal Academy exhibitions, and one of which is the subject of this article.

Such imaginative drawings were not in themselves a novelty. The Academy catalogues show that a common approach to "historical" painting was to choose a text from one of the classics or from Shakespeare or Milton, and develop it as a pictorial composition. Gandy, an architectural draughtsman, naturally chose subjects in which architecture took the chief place. His first fantasies may not have had texts. They were *A Subterranean Temple* (1802) and *A Tomb as a Beacon*; the drawings are not known to exist. Then followed *Phaeton's Access to the Palace of the Sun, his Father*, with a quotation from Ovid. This immense classical composition hung, before the war, in the R.I.B.A. library with two others, unidentified, of the same kind. In 1805 came *Pandemonium, or Part of the High Capital of Satan and his Peers*, whose whereabouts is unrecorded.

In this same year, 1805, Gandy published two books, which show a different side of his mentality, tinged not so much with the spirit of the Coleridge of "Kubla Khan" as with that of Wordsworth, the social critic, the Wordsworth of "Michael" and "Peter Bell."

The books are called, quite simply, *Designs for Cottages* and *The Rural Architect*, but their motive and contents are far less conventional than their titles.

The first book contains a preface in which the problem of rural architecture is set forth; and, surprisingly, it is set forth not merely as an aesthetic but also as a social problem. It was, of course, common for books of cottage designs to be published; but their aim was usually to deal with the appearance of the cottage, from the point of view of the tasteful landlord, rather than its convenience or its potential appeal to those who were to live in it. Gandy, however, approaches cottage design in a different way. His starting-point is a memorandum published by the Board of Agriculture in 1804, in which certain standards of accommodation and structure are laid down. On this basis he designs cottages whose curiously unconventional appearance has attracted the attention of apologists for the modern movement. But there is no question of the cottages being merely builders' patterns. They are poetic; their masculinity is in sympathy with Wordsworthian diction and echoes his hatred of "the picturesque" in its genteel manifestations; their strong, often original, forms are visualized in the setting of a prosperous rural economy in which "humble and rustic life" has the virtues which Wordsworth ascribed to it when he maintained that "in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language."* A "plainer and more emphatic language" in architecture is what the best of Gandy's rural designs suggest, and even when they are hesitant and eccentric they are free of the pretty gentility of the Nash-Repton School of cottage designers—and that school of landscape which Wordsworth felt to be "founded in false taste, false feeling and its effects disgusting in the highest degree."†

On the evidence of the rural designs it is easy to see Gandy as a frustrated Wordsworth of architecture. The forces of the time—the "democratic" spirit, the hatred of artistic gentility, the discovery of a romantic clarity in the forms of nature and society—work on Wordsworth and Gandy in the same way, though Gandy's personality is weaker, less clearly integrated than Wordsworth's.

* Introduction to *Lyrical Ballads*, 1801 ed.

† Letter to Sir George Beaumont, February 11, 1806.

Whether Wordsworth and Gandy ever met or corresponded is probably not ascertainable and is of little importance. But it is a curious fact that a house on Lake Windermere (Storrs Hall, now a hotel) which Gandy reconstructed in 1808-11 was a favourite resort of the poet.

Turning from the books again to the fantasies, we lose sight of the Wordsworthian spirit and find ourselves penetrating the tenebrous glamour of early Coleridge. *The Tomb of Merlin*, perhaps the most amazing of Gandy's paper constructions, was exhibited at the Royal Academy in 1815.* It is an illustration of Ariosto, a quotation from "Orlando Furioso" (Sir J. Harrington's translation) being included in the catalogue, together with this rather curious pseudo-scholarly note on the architecture:

This drawing is a composition from the school of Constantinople, where the adoption of early Christian emblems began, giving rise to a new style of architecture—*vide* Eusebius, and other ecclesiastical writers; also medals and a description of the temple of the Apostles, which held Constantine's tomb.

In reality, there is little in the drawing which could not be traced to the works of Carter or Britton and which is not of Anglo-Saxon or Anglo-Norman origin. Here and there, however, there is a definite suggestion that Gandy has been looking at illustrations of veritable Byzantine works at Venice, Ravenna or Constantinople. The conception of a great central tomb, surrounded by other tombs, derives, of course, from Constantine's Church of the Holy Apostles.

But the Ariosto text and the pseudo-scholarship provide merely an excuse. The point of the drawing is the romantic reversal of normal lighting. The tomb, instead of being lit from windows, is itself the source of light:

* It is now in the possession of Mr. P. A. Robson, F.R.I.B.A., who has kindly allowed it to be photographed and reproduced here, after an adventure with a delayed-action bomb, from which both the picture and its owner most fortunately escaped.

The very marble was so clear and bright,
That though the sun no light unto it gave,
The tomb itself did brighten all the cave.

Gandy had already conceived *A Tomb as a Beacon* and here is the idea recurring. The result is curious. A deep dark foreground, littered with monuments, keeps the spectator at bay and creates a gloomy atmosphere which brightens only where the rays from the tomb penetrate and where reflected light glows on the architectural detail. As a *tour de force* in water-colour, this enormous yellow and grey picture (it measures 4 ft. 3 ins. by 2 ft. 6 ins.) is remarkable. As a work of art it is hardly less remarkable, if only as a crystallization of the literary spirit of its time in terms of architectural fantasy. Here is something of the atmosphere of "Christabel," a poem always remembered for its curious lighting. Here is the glamorous archaeology of the "Lay of the Last Minstrel."

Here, in short, is a work which is a corollary of the great poetic *corpus* of the revolutionary period of the seventeenth-nineties and the first years of the nineteenth century. It belongs much closer to the poetry of its age than to the painting, which in the hands of Turner and Constable (two others of that artistically productive generation born in the 'seventies) was making its own romantic revolution on a very different plane.

The affinities of Gandy's generation with the generation born at the beginning of the present century are so obvious that they do not need defining. The study of the one elucidates the study of the other. And there is a special interest to be derived from examining the position of a minor artist because it shows how the intellectuals of a generation are inevitably forced into a single pattern of growth—however different their capacities or their choice of medium.



This enormous water-colour drawing, entitled "The Tomb of Merlin," was exhibited by Gandy at the Royal Academy in 1815. It is over four feet long, and is a tour de force both of water-colour technique and of architectural fantasy. A detail from it serves as frontispiece to this issue.

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CURRENT ARCHITECTURE

SANATORIA

WILLIAM A. GANSTER AND W. L. PEREIRA

SITE—At Waukegan, Illinois, U.S.A., a tuberculosis sanatorium to serve Lake County, a suburb of Chicago. It is situated on a gentle rise in the centre of a partly wooded 22-acre site. In addition to the sanatorium itself, illustrated here, the scheme includes a nurses' home and a house for the principal doctor. The buildings are arranged in a line from east to west, facing south down the slope. The approach is from the north, and is screened from the patients' section by a covered way 100 ft. long which allows simultaneous covered access from several cars.

PLANNING—The "patients' rooms, which are planned on two floors, occupy

1, from the east, showing a staircase tower, incorporating the boiler-room flue, sheltering a large sun-deck which terminates the continuous balcony along the south front. 2, from the west, showing the similar sun-deck at the other end of the building and the windows of the patients' lounge below it.



2

S A N A - T O R I A

WILLIAM A. GANSTER
AND W. L. PEREIRA



3



4

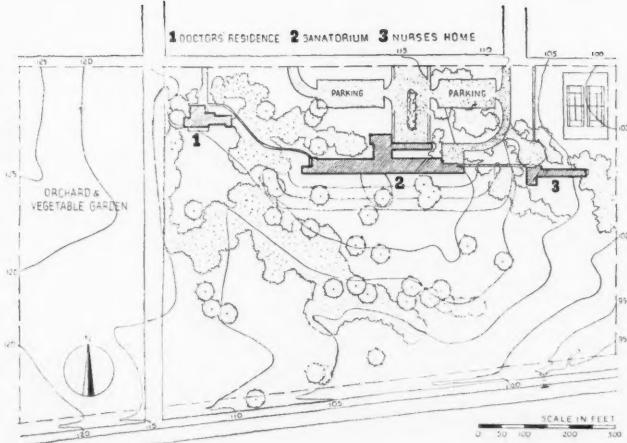
the whole of the main, or south, front of the building. They are reached by a central corridor, on the north side of which are service rooms. A central block at right-angles houses the administrative offices, the out-patients' department and, on the upper floor, the operating theatre suite. The basement contains a recreation room, additional out-patients' accommodation, the kitchens and staff and storage space. There are 92 beds, the majority arranged in standard 2-bed and 4-bed wards opening on to the terrace balconies which span the whole south front, but including some in private rooms for seriously ill patients and operation cases. These have been placed along the rear of the upper floor, for the sake of quietness. Ambulant patients occupy the lower floor wards, where they have direct access to the lounges, treatment-rooms and patients' dining-room. The bedridden patients are on the sunnier upper floor, where their meals are served in the wards from heated trolleys sent up direct from the kitchen.

EQUIPMENT—Patients' rooms are all equipped with steel clothes lockers, running hot and cold water, and a cabinet for wash basins and clinical utensils. Above each bed is a reading lamp, a nurses' call bell, and a radio, telephone, and electric outlet. Each room has an overhead fresh-air inlet, as well as upper and lower movable window sash designed for draughtless ventilation. Double doors opening on to the sun-terraces are sufficiently wide to permit easy passage of beds. There is a very completely equipped series of clinic and X-ray rooms, also designed for easy

access of beds, and a large laboratory equipped for bacteriological research in addition to the usual routine laboratory work. The first-floor operating suite is air-conditioned and the theatre itself is entirely lit artificially. Heating is by a forced circulation hot-water system.

CONSTRUCTION AND FINISHES.—The structure throughout is reinforced concrete, the side exterior walls and the ceilings being insulated with balsam wool. The concrete roof is surfaced with tar and gravel. Internal partitions are hollow-tile, plastered. Floor coverings are tile or terrazzo in the treatment and medical rooms and corridors and linoleum elsewhere.

3, the south front, on to which the in-patients' wards open, taken from the garden. 4, from the south-west, looking along the continuous sun-balconies at ground and first-floor level.



LAY-OUT PLAN



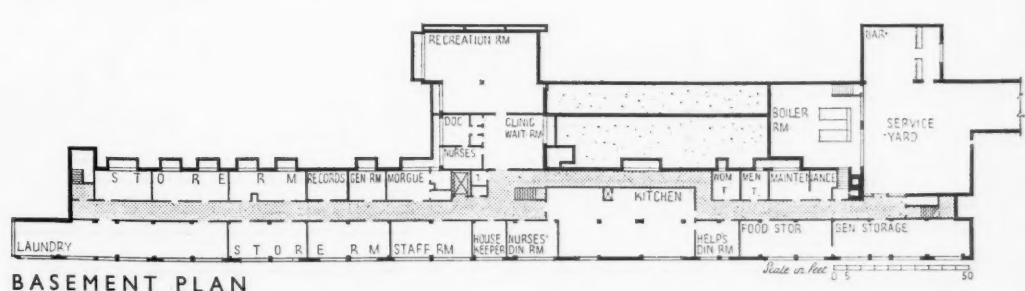
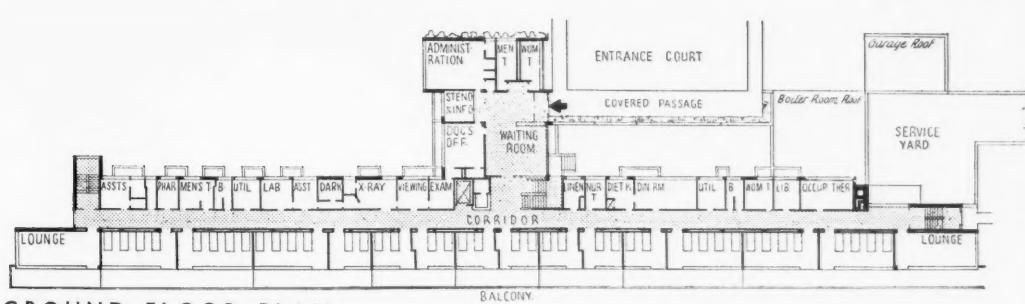
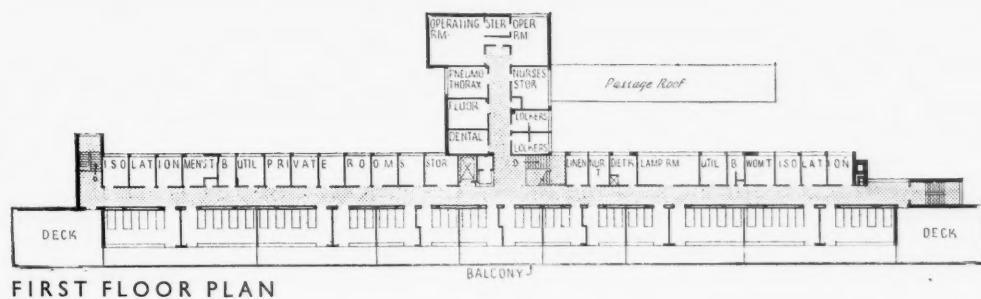
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6



7



5, the main entrance doors, which are approached by a covered way forming one side of the entrance courtyard. 6, the terrace-balcony which opens off each in-patients' ward. It is subdivided between each pair of wards by an obscured-glass screen. 7, the staircase hall, linking the large waiting-room adjoining the entrance (reached by the glazed doors shown in the photograph) with the central corridor. 8, from the approach drive. 9, the north side of the building looking towards the central block.



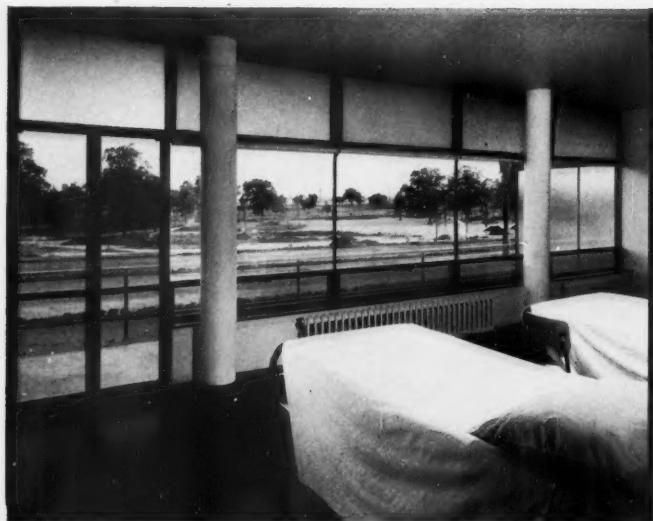
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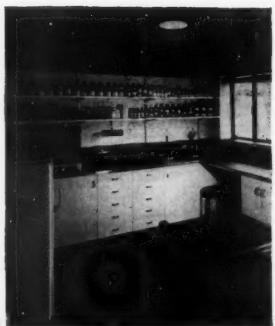


12



15

10, the information desk, facing the main entrance doors across the hall. 11, the large waiting-room and visitors' lounge, which shares with the administration offices most of the ground-floor space in the central block. 12, the patients' lounge and sun-porch. An identical room occupies either end of the main wing at ground-floor level. 13, the standard 4-bed ward, showing the continuous windows opening on to the south terrace. 14, the central corridor. 15, a diet kitchen, across the corridor from the wards, showing typical built-in equipment. 16, a typical laboratory. All photographs are by the Hedrich-Blessing Studios.



SANATORIA

WILLIAM A. GANSTER AND W. L. PEREIRA 16

LABORATORIES

ERICH MENDELSON



KEY

1. Technical laboratory (machine hall).
2. Test laboratories.
3. Open shed.
4. Autoclaves, stores, gas-engine.
5. Fermentation plant, boiler-room.
6. Garage.
7. Research building.
- 8, 9. Existing Institute.

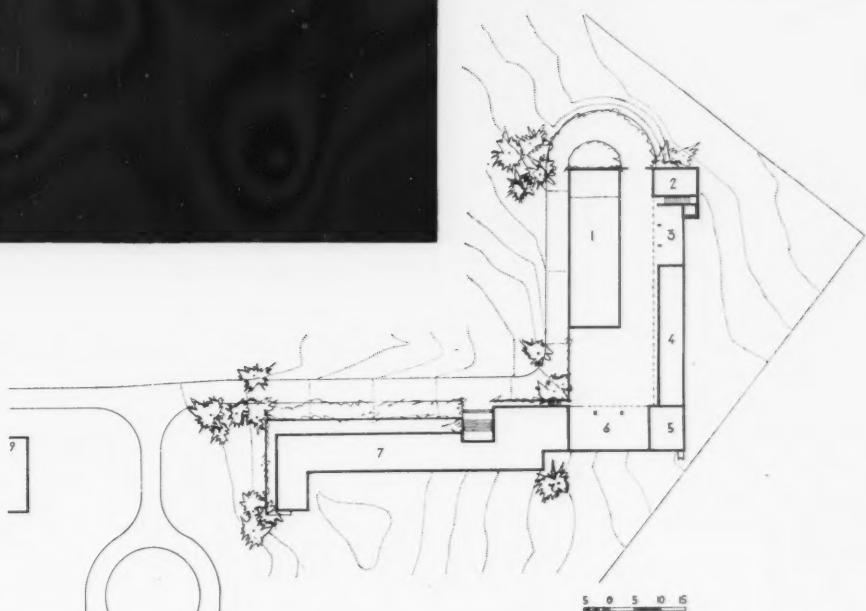
The main research block, 7, is the portion not yet built.

LAY-OUT PLAN

SITE—At Rehovot, Palestine. This is the first portion of the Daniel Wolf Buildings, a series of research laboratories and workshops for the study of applied chemistry. The buildings are planned round an enclosed courtyard (see layout plan below, which shows the complete scheme).

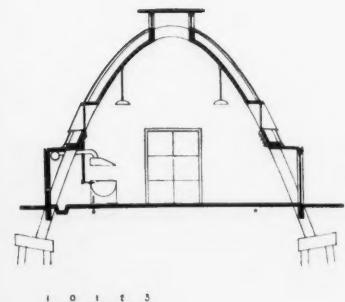
CONSTRUCTION AND MATERIALS—The laboratories consist of a two-storey reinforced concrete building on pile foundations, with 8 in. walls insulated by a $2\frac{1}{2}$ in. pumice brick wall with a $1\frac{1}{2}$ in. air space between. Floors and walls are tiled. Equipment includes fume-cupboards and lockers in ash and tables with tops in acid-proofed oak. All services run clear of the wall. The sheds are one-storey reinforced concrete buildings on pile foundations. The machine hall has pile foundations and parabolic reinforced concrete ribs supporting 4 in. slabs. The roof is covered with cement tiles on wood battens. The use of metal had to be avoided as far as possible. In addition to the natural ventilation through the roof, the hall has a fan-driven exhaust service for fume cupboards and hoods over boilers. Steam, gas and high- and low-pressure water services are provided.

I, the test laboratories and sheds, looking towards the boiler-house at the corner of the courtyard.



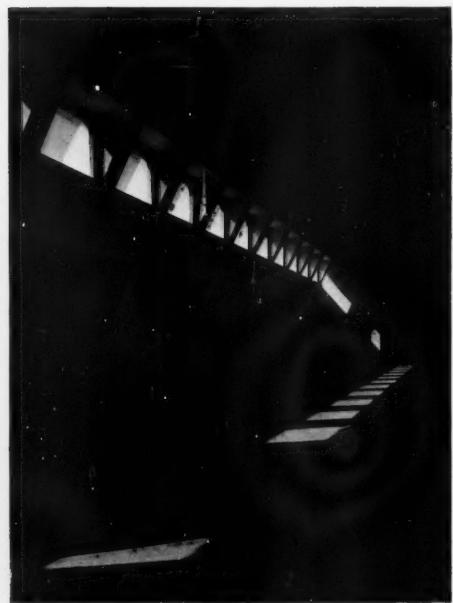
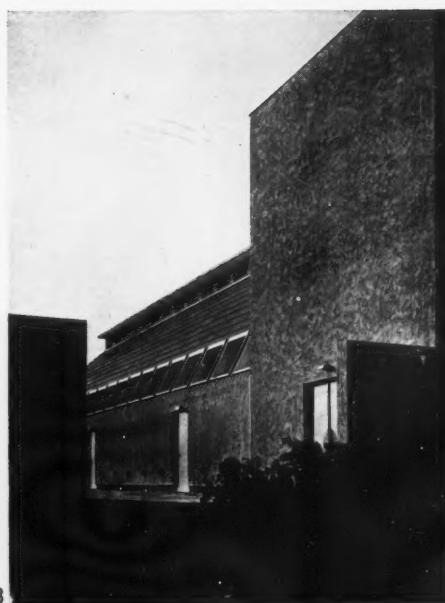


2



CROSS-SECTION
THROUGH MACHINE HALL

2, the technical laboratory, which consists largely of a machine hall of elliptical section, designed to facilitate natural ventilation. The future research block will run from the end of this building at right-angles. 3, the machine hall seen from the main road on the north side of the site. 4, the interior of the machine hall. It is a reinforced concrete building with its roof covered with cement tiles.



LABORATORIES

ERICH MENDELSON 3

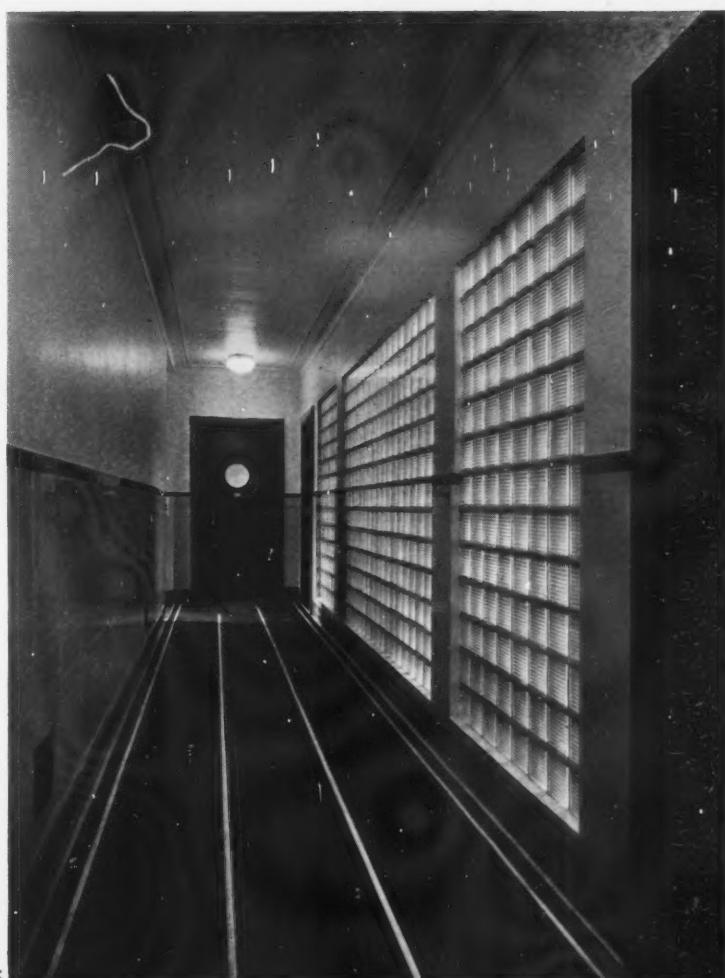
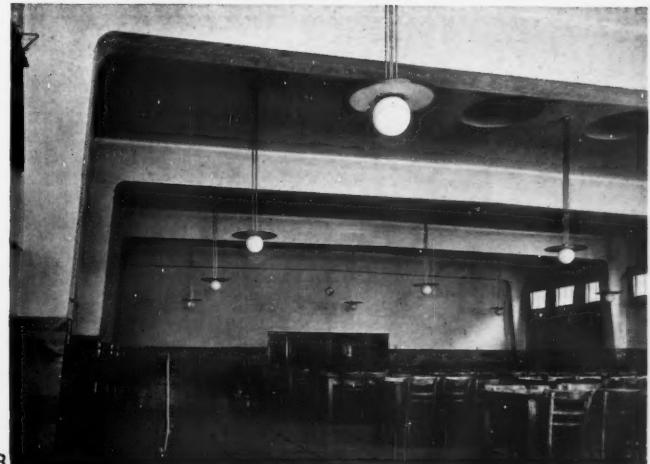
OFFICES

HERBERT J. ROWSE

SITE—At St. Helens, Lancashire: a new wing added to a glass manufacturer's offices. The accommodation includes offices, a works canteen and a series of rooms for directors and visitors.

MATERIALS—The opportunity has been taken to display the uses of the occupiers' own products, which appear in various forms, decorative and structural, in every room: notably, glass bricks, opaque glass panels for wall-linings, etc., clear glass panels for staircase balustrades, other forms of glass on the surface of doors and counters, and decorative panels of etched and embossed glass.

1, the main entrance hall. The pilasters in the foreground, of white fluted glass, are illuminated from within and provide the chief source of artificial light. A silvered vertical-ribbed glass wall-lining is designed to spread the light along the wall surfaces. The front of the reception counter is faced with fluted glass similar to that forming the pilasters, but silvered. The doors are faced with a single plate of $\frac{1}{4}$ inch silvered polished plate glass, pale pink in colour, the face side of which is satin-finished and the back sand-blasted. It is decorated with a spot pattern carried to a slightly greater depth. The floor is nigger brown cork composition with ivory inlay strips. Kenneth Cheesman was associated with the architect in the design of the hall. 2, the main staircase. The balustrade is formed of panels of "armour-plate" glass, with steel handrail and supports. The walls are lined with opaque glass sheets, in pink with a black skirting. The stair treads and risers are of oatmeal-colour terrazzo. The windows (the centre one of which is temporarily blacked out) are glazed with glass bricks. 3, the works canteen, of reinforced concrete construction with the walls lined up to dado level with opaque glass sheeting of a mottled green colour with a pearl grey band at the top. The same green glass sheeting is used for the table tops. The floor has precast terrazzo slabs 18 ins. square, arranged in groups of four. 4, the first-floor corridor showing glass bricks used to obtain light from the offices on either side. The walls are lined with pink opaque glass sheeting with a black capping and base. The floor is of brown cork composition with ivory inlay strips, and the doors are painted turquoise blue. 5, another office corridor. In this case the glass wall surface is pearl grey and the doors are emerald green.





6



7

6, the visitors' lunch-room. The walls are veneered in Australian walnut, forming a background to a series of decorative glass panels on one wall and a recessed mirror on the opposite one. The panels all have a satin-finished and silvered background and display various decorative techniques such as brilliant cutting, acid embossing and copper-bronze spraying. The end wall is entirely composed of 6 in. square glass bricks, which light a corridor beyond. The furniture is in Australian silky oak, and the floor of polished oak blocks. 7, the directors' lunch-room, with walls veneered in black beech with recessed panels of English walnut. Furniture is also in English walnut, the chairs being covered with turquoise-blue hand-woven tweed. The carpet is nigger brown with a pattern in terracotta and ivory. 8, the directors' smoking-room. Materials are the same as in the lunch-room except that the upholstery and the pattern on the carpet are brick red.



8

OFFICES HERBERT J. ROWSE

E. Gunnar Asplund

A tribute to the famous Swedish architect whose death has recently been announced, with special reference to his work at the Stockholm Exhibition, 1930.

By P. Morton Shand

WITH the death of Gunnar Asplund one of the last pioneers of modern architecture disappears from the scene. Its G.O.M., Frank Lloyd Wright, is happily—and polemically—still very much alive, but it is nearly twenty years since he quixotically turned his back on any further evolution of his own momentous contribution to its genesis. Apart from Wright, only Auguste Perret, Tony Garnier, Peter Behrens, and Josef Hoffmann survive; and the severance of normal communications with the Continent makes it impossible to be sure that all four are living today. In any case, their real work was finished well before Asplund's had begun.

Thus architecturally, and something more than architecturally, Asplund's death marks the close of an epoch. And in the future the reason for this may easily be obscured by the major cataclysm of 1939; since the war, which all but coincided with it, inevitably brought most forms of cultural activity to a full stop. Yet in reality there is only a superficial relation between these nearly contemporaneous events. The war checked the wider generalization of what historians had labelled, for want of a better term, the New Architecture, but this

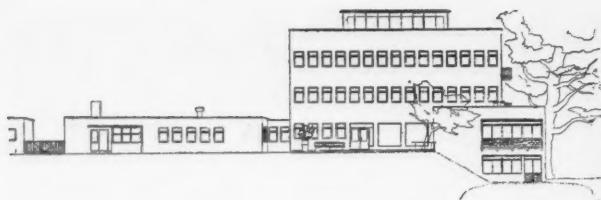
happened at a moment when the second generation of architects to identify themselves with it had already fully established its idiom, though they had had neither time nor opportunity fully to realize its scope. Conceivably this enigmatic war, which is bound to end so much, will end modern architecture, as we have known it, as well. Even so its social significance will abide. Architectural historians of posterity might be justified in describing functionalism as never more than a minority revolutionary movement which lasted for barely fifteen years; they would certainly not be able to ignore the deeper implications of the Style that Finished Off the Styles. The only direct connection between the war and modern architecture was that the political creed which unleashed the war had seven years previously been responsible for outlawing it from its former stronghold, Germany. How local and almost accidental that connection was is reflected in the fact that up to Italy's belligerency it remained the official style of the Fascist Government.

Asplund has sometimes been compared with Berlage, although in age they were almost a generation apart. This may have been because

each in his day was the most radical and evolutionary architect of his own country; and their respective nations were both small neutral states prominently associated with a vigorous development of modern architecture. More probably, however, the comparison was prompted by the difficulty of singling out any building by either of them which can be readily identified as a memorable prototype of our modern idiom. The Neo-Gothic Stock Exchange at Amsterdam leaves the intelligent and sympathetic layman as unconvinced that it indubitably ranks as such as does the Neo-Egyptian Stockholm Library; nor is it easy to explain to him that each in its own way was an important step forward, and a vital link in the chain culminating in, say, the Van Nelle Factory and the Helsingborg Concert Hall. A more solid basis for a comparison between Berlage and Asplund than their buildings would be the extent of their influence on the younger architects of Holland and Sweden. Their influence differed widely in nature, however. Berlage's, being derived from his precedents and teaching, was gradual, cumulative, and ultimately preponderant during the formative quarter of a century covered by the period



Stockholm, 1930 : the Exhibition from the terrace of Asplund's Paradiset Restaurant.



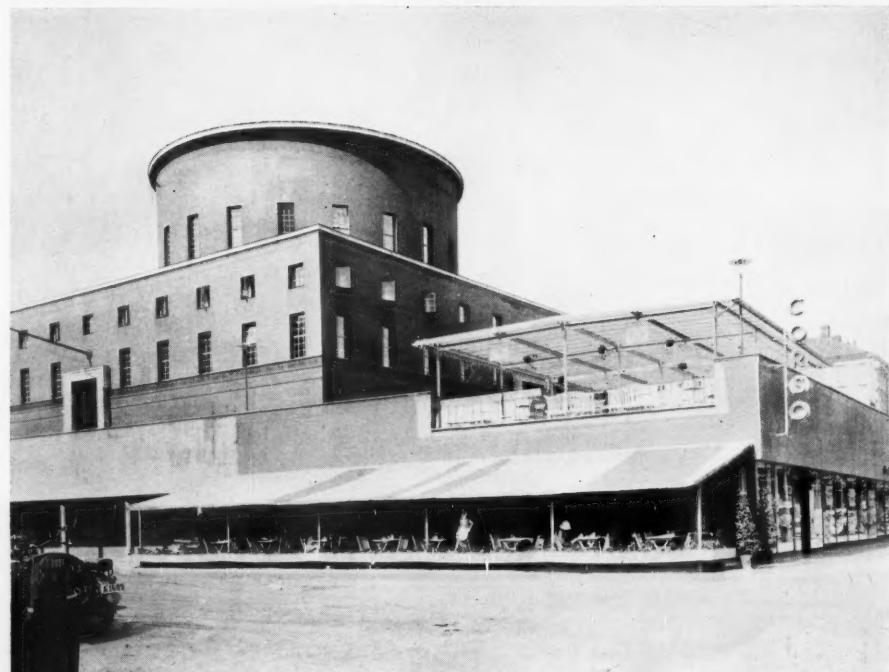
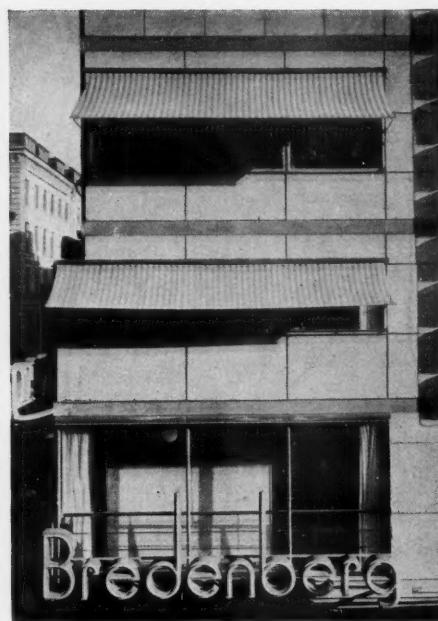
1900-1925. Asplund's, on the other hand, was very little due to the example of his own work, which up till 1930 only faintly reflected anything like a conscious trend towards a new idiom, and was almost exclusively the direct result of his memorable and decisive action in that year.

It was due to Asplund more than to any one man in any country that modern architecture was not utterly stifled or perverted by the modish and meretricious modernism "released" by the Paris *Exposition des Arts Décoratifs* of 1925. Asplund saved the modern movement from eclipse by giving it the first really comprehensive chance it had had to realize and vindicate itself at the Stockholm Exhibition of 1930, of which he had been appointed the chief architect, and Dr. Gregor Paulsson, then chairman of the Svenska Slöjdföreningen, the organizing secretary. That single timely chance was to suffice, though many of the most ardent supporters of modern architecture hardly dared to believe it at the time. It was a brave choice, for at the moment Sweden was held to be the only country with a vital traditional architecture of its own. "Swedish charm," exemplified by the romantic pot-pourrism of Ostberg, the débonnaire Neo-Baroque of Wahlman and the refined Neo-Classicism of Tengbom (so well described by an English lady tourist as "the rather Roman sort of architecture, only flutier, which the Swedes use as backgrounds to Millès' statuary groups"), had been universally hailed as the hope of the future, and was already being sedulously imitated in England. Moreover, it so obviously was "just the stuff" to lend itself to an exhibition, where variety and ornament were still supposed to be half the battle.

Whether Asplund had been converted to modern architecture when he decided to give it this chance, or whether, being an open-minded, generous and adventurous spirit, he decided that for once youth should be served (slyly backing himself as still enough of a boy to hold his own with the *Avant-Garde* on their own ground), is immaterial. What matters is that he gave the *Avant-Garde* their chance, hampered them by no nullifying restrictions, and freely submitted himself to the discipline of their revolutionary idiom.

Up till 1930 it had been an unquestioned convention that the architectural settings of important national and international exhibitions must be phantastic or exotic. The stunning contrast between these tawdry dream cities and the grim realities of the towns those that visited them had to live in was supposed to evoke an atmosphere of gala unreality and spontaneous gaiety. "Paris 1925" had been just such another, rendered all the paltrier by its forced emphasis on a spurious modernity that flaunted a barbarian contempt for traditional forms.

"Stockholm 1930" was something very different. Perhaps the most startling innovation was an extensive modern housing section. Dr. Paulsson, to whose association with Asplund its sincerity and success were alike mainly due, describes this exhibition as "not planned in deference to the pet ideas of private individuals, but rather in accordance with a fixed



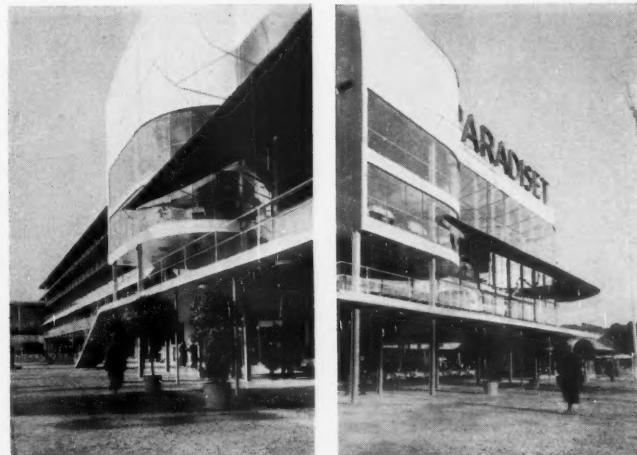
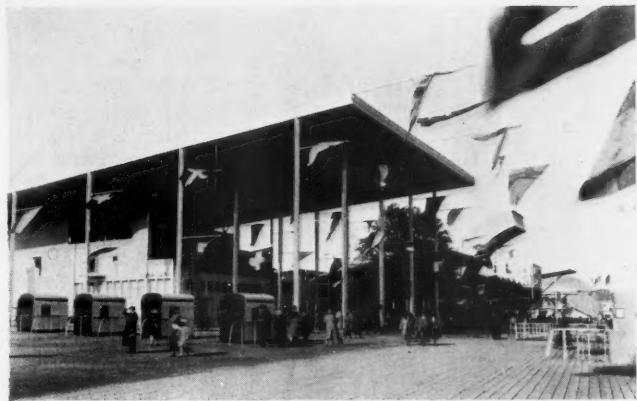
Above are three of Asplund's principal buildings, apart from the Stockholm Exhibition which is illustrated on the facing page. Top left (and drawing alongside), the National Bacteriological Laboratory at Huvudsta, completed in 1937. Top right, the street facade of a store in Drottninggatan, Stockholm, 1935. Bottom, his most famous work, and for long one of the resorts of the architectural pilgrim to Sweden: the Stockholm Public Library. Completed several years before the 1930 Exhibition, it shows both in material (a yellowish brick) and style more affinity with the national neo-Classical school than with the wholehearted modern style he adopted as a matter of deliberate policy for the Exhibition. The central rotunda is the public reading-room, with clerestory lighting and walls lined with book-cases in three tiers, the upper ones reached by narrow cantilevered galleries.

social and economic programme based on a thorough investigation of housing problems." It was a conscious and serious attempt "to achieve a new style wherein purpose and function, construction and materials, were made evident in the external shape of things." Hence its primary social significance was that it revealed the architect as a worker in the service of the broad masses of the community.

A great deal of the highly infectious mischief launched by "Paris 1925" was nipped in the bud by "Stockholm 1930." Had the interval

between them been shorter much of the commercialized modernistic vulgarity that prevails today might have been stillborn.

Instead of the usual wide diversity and deliberate bizarreness of design, "Stockholm 1930" evinced a trim disciplined uniformity that was not in the least monotonous or stereotyped. The parts were subordinated to the whole, each architect's individual designs to a master plan, a common idiom. The exhibition achieved a rational unity instead of being a congeries of conflicting "attractions." There was no suggestion of



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The Stockholm Exhibition of 1930, for which Asplund was architect-in-chief, has an important place in the history of modern architecture if only because there for the first time it could be seen in a world of its own instead of in the form of isolated or incongruously surrounded buildings. The uncompromisingly modern style of the Exhibition was a brave adventure, as at that time Sweden's architectural pride was in craftsmanship and a national tradition. The six illustrations on this page and the head-piece to the article show typical views of the Exhibition; on the right is the Paradiset Restaurant which Asplund himself designed, closing the main vista.

a Potemkin village, a bedizened mining camp, or an icing-sugar materialization of marble halls and oriental splendours. What it did embody and visualize was the nucleus of a modern town, not in the guise of modern towns as we know them, but such as they might easily enough become were there a will to implement the way. By providing simple practical models of modern houses, shops, restaurants and places of amusement, it forced the most hidebound conservatives to an involuntary comparison with what he had hitherto unquestioningly accepted as "good

enough" in the way of each, leaving him no longer immune to "divine discontent" with the shams and pretensions of the architecture of academicians and speculative builders.

On the purely architectural side this, the first chance of seeing modern architecture except in a few scattered and isolated examples, spelt believing in it as well for many from whose eyes the scales might otherwise never have dropped. "Stockholm 1930" was the electrifying stimulus it proved just because it was a *revelation*. It revealed modern architecture, not as yet another style suitable for certain types of buildings, but as the outcome of a new approach equally valid for all of them, and able to correlate them together as no modern adaptation of any traditional style had ever done or could hope to do. And it also made plain the reason for this. "Stockholm 1930" showed that as an expression of

our modern way of living, and of the inventions and materials we have perfected, modern architecture was the logical and natural idiom of our age because it frankly accepted these things instead of seeking to mask or adapt them.

This revelation, then, as I see it, was Asplund's great achievement. It was a contribution to modern architecture so far-reaching in its effects that any attempt to analyse in what particular details his own earlier buildings heralded its ultimate realization seems superfluous, and almost a denigration of what we owe to him. *Le mieux c'est l'ennemi du bien.*

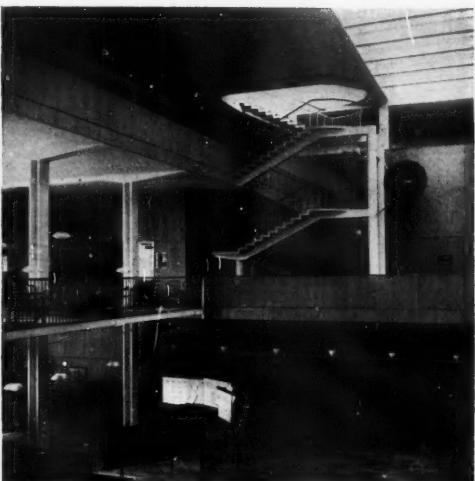
It may be objected that this critical renunciation tends to dwarf Asplund's stature as an outstanding pioneer. Perhaps in a strictly architectural sense it does. But unselfishness and open-mindedness are virtues sometimes fraught with incalculable conse-

quences. In any case they are rare enough among the successful and eminent to deserve acclamation. Besides, it is possible that Asplund knew quite well what he was doing when he deliberately chose a still immature style for his exhibition, and that the reflection that "Architecture" would never be quite the same again afterwards left him without a qualm.

All that remains to be said is that the best individual building in "Stockholm 1930," the big *Paradiset Restaurant*, was designed by Asplund himself. It was as pure functionalism, to use that period phrase, as anyone could have wished, and yet a very pleasant and cheerful place to eat in. As the photographs show, the ensuing decade has left it undated. Lath and plaster though it was, it has served as the model for many of the most recent Swedish and Finnish restaurants.



Asplund's last important work was his extension to the City Hall at Gothenburg, completed in 1938. Externally it has rather a negative character as it had to avoid conflict with the existing building, a neo-Classical one of the early nineteenth century, left, but internally (as the illustrations below show) it is ambitious and dramatic in its three-dimensional planning and exhibits all the charm of detail which is typical of modern Swedish architecture in its maturity. The building consists of a large central hall, rising through all three storeys and lit from a courtyard, surrounded by a continuous gallery at each level off which the various court-rooms and council-rooms open. The walls are lined with a light-coloured plywood, chosen carefully for its grain, and the floors are covered with green Swedish marble. Paint-work, such as that of the free-standing lift-shaft (centre picture, below) and the main staircase which rises through the floor of the gallery, is white, with the exception of the staircase balustrade, which is blue. As is often the case in modern Scandinavian interiors, plants and creepers are effectively used as decoration. The top row of photographs shows the central hall with galleries at different levels, linked by both staircases and lifts. The bottom row shows the entrance hall and the foot of the main staircase at ground level.

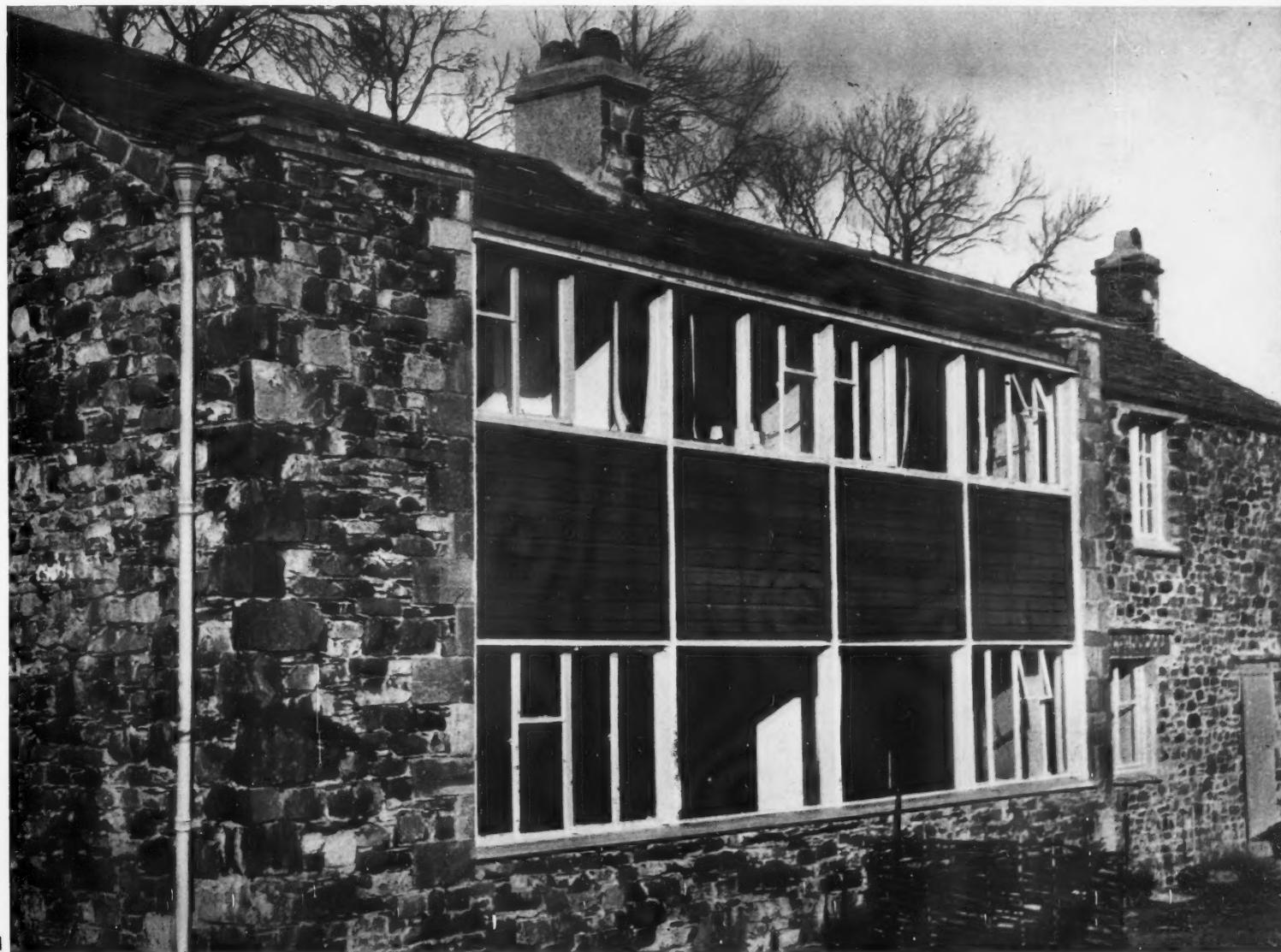


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T W O C O U N T R Y H O U S E S I N T H E N O R T H O F E N G L A N D



J. L. MARTIN AND S. SPEIGHT, ARCHITECTS

1, at Dockray, Cumberland



2

1, a close-up of the new west wing, showing the use of the local stone laid in the traditional way in conjunction with large windows which are isolated from the stone-work by grouping within a timber frame. 2, a distant view from the north, giving some idea of the view from the living-room windows and the landscape in which the house is set. This is chiefly sheep-farming country, as it is too exposed to lend itself easily to cultivation.

The work illustrated here consists of the extension of a smallish country house which was itself an extension of a typical local-style shepherd's cottage. The house is in the Cumberland Fells, high up above the village of Dockray, near Ullswater.

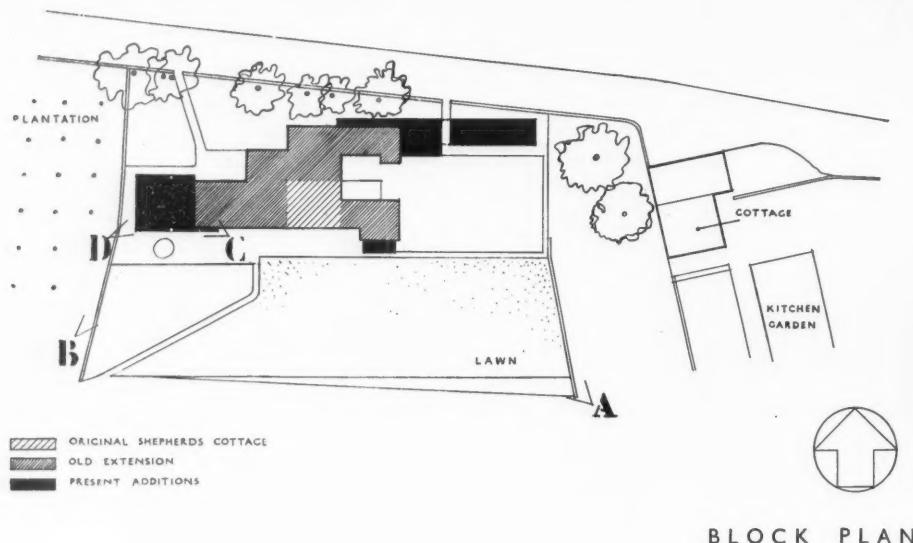
The original shepherd's cottage (see overleaf) was simply built in the local greenish brown stone, which is normally too hard to work and is laid with a rough face, left unpointed. 18 in. walls are formed of flat stones with their beds sloping towards the outside face of the building, to throw off water. The first extension, which took place some years ago, converted the cottage into a six-bedroomed house, which was chiefly used in the summer months. It resulted in a more sophisticated "period" exterior rather out of keeping with the directness and simplicity of local building traditions.

The present remodelling is an interesting attempt to restore the traditional character of form and outline while still preserving freedom to handle space and use materials in a modern way in the new portions. The purpose of these portions is to provide more bedroom and kitchen accommodation and, in particular, to provide a large living- and music-room with a private suite of rooms over it. The general purpose of the remodelling is also, by adequate

central heating, etc., to make the house as comfortable as possible, in spite of its exposed situation, for use throughout the whole year.

The new portion has walls of the local unpainted stone about 18 ins. thick, inside which is a 2 in. cavity and then a 4½ in. brick wall, giving a total thickness of 2 ft. A large part of the south wall is opened up with windows, the first floor joists being carried on rolled steel joists. The long window to the living-room and the windows to the suite of rooms over it are grouped as a single unit enclosed in a timber frame, the infilling being Western red cedar weather-boarding. This weather-boarding has a backing of diagonal boarding fixed to timber studding, which is plastered on the inside. The opening lights are standard metal casements. The pitched roof is finished in local slates. Many of the materials were salvaged from the demolition which was necessary in the remodelling and from a local barn.

The block plan below shows the portions of the present house that belong to the three stages of its growth.



BEFORE The house before the remodelling, with the original shepherd's cottage in the centre of the south front, and the gabled additions of some years ago (see block plan alongside). These additions gave the building a period character out of keeping with its setting, a character especially apparent in the irregular roof-line with its stepped gables and the verticality of the two end blocks.

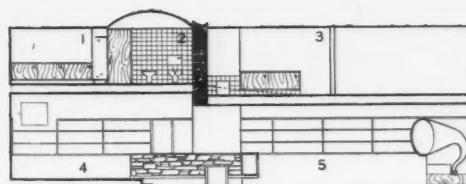
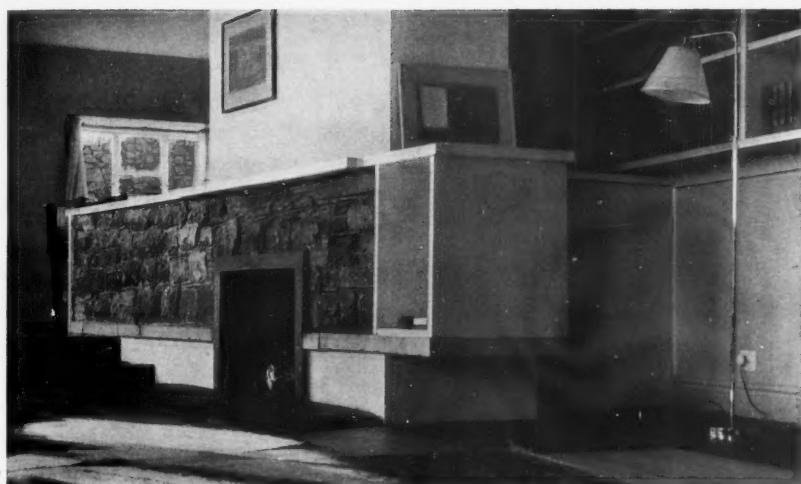


AFTER The same view of the house, showing its predominantly horizontal character and its simple roof-line restored. The new wing with large windows inset in a wall of the local stone is on the extreme left. These two views are taken from the point **A** on the block plan.



5
The south front opens on to a paved terrace which has been left in its old condition except for the removal of stones here and there to form spaces for planting flowers and shrubs. The garden is at present being built up, and some planting is being carried out to shelter the house on the west side. Stone walls have already been built to protect the garden from prevailing winds. **5** (view from **B** on the block plan) shows the whole of the south front, with the new wing on the left

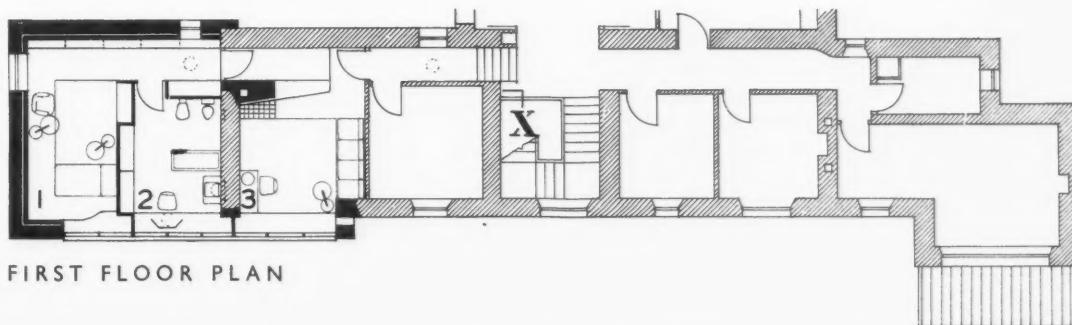
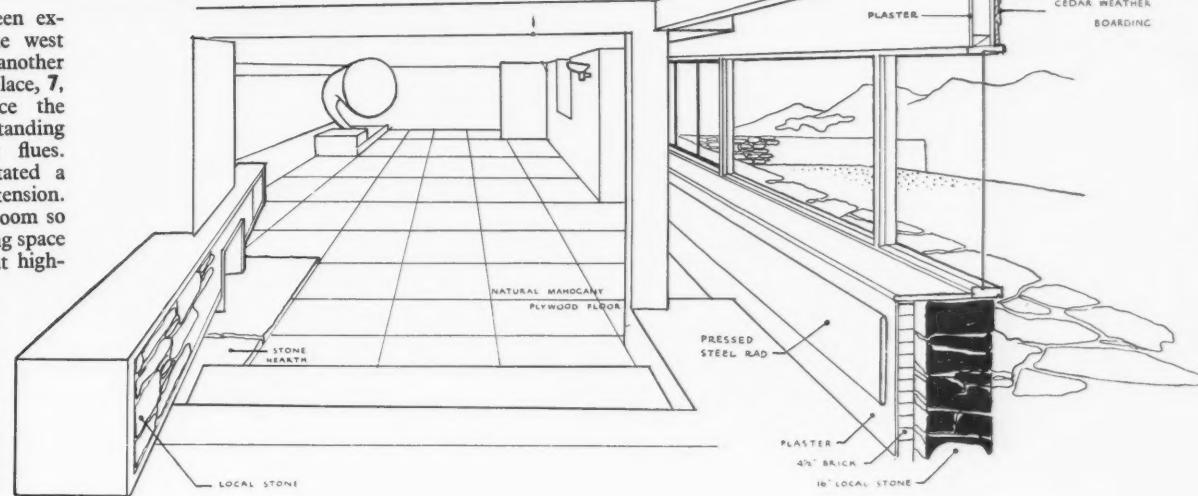
and the new glass-house at the far end of the terrace on the right. **6**, on the facing page (view from **C** on the block plan), is taken looking along the new wing and shows the narrow openings formed in the projecting stone wall to let morning sun into the living-room and bedroom windows. The general walling is unworked stone with dressings of worked stone, all of the local greenish-brown or blue colour. Window frames are painted white and metal casements and rain-water pipes grey-green.



SECTION XX
LONGITUDINAL SECTION
THROUGH NEW PORTION

7

The original living-room has been extended by breaking through the west wall and adding approximately another 20 ft. to the length. The fireplace, 7, has been turned round to face the window and rebuilt as a free-standing element connected to existing flues. The slope on the site necessitated a floor-level 1 ft. higher in the extension. Steps are recessed into the new room so that the floor area of the main living space is appreciably greater than that at high-level. This allows chairs to be drawn in a semicircle round the free-standing fireplace, which is slightly canted to face into the main part of the room. The upper level accommodates a grand piano and writing desk lit from small windows in the west and north walls, the remaining part of the west wall being occupied by a large painting by Ben Nicholson, around which the room has been to a certain extent designed, particularly the colour scheme. The south wall is opened out by a main window 26 ft. long, which commands a magnificent view of the fells across the valley. The fireplace surround is of local stone, resting on a concrete slab, and the floor is finished with 3 ft. squares of natural mahogany plywood. On the first floor of the extension are a bedroom, bathroom and sitting-room. One difficulty was the limitation of height in the bedroom and bathroom caused by the desire to maintain the existing ridge line and slope of roof on constructional as well as aesthetic grounds. The curved ceiling to the bathroom (see section at top of page) gives an added sense of height and space. In the bedroom this is unnecessary owing to the existence of windows on two sides of the room.



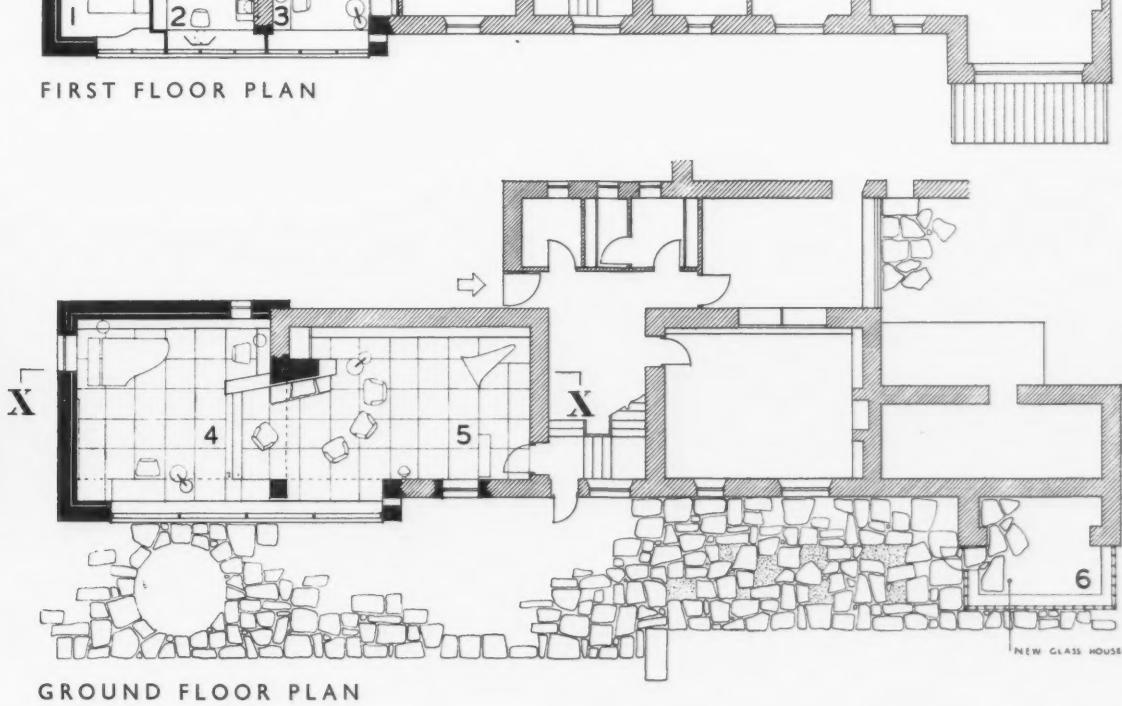
FIRST FLOOR PLAN



6

KEY TO PLANS

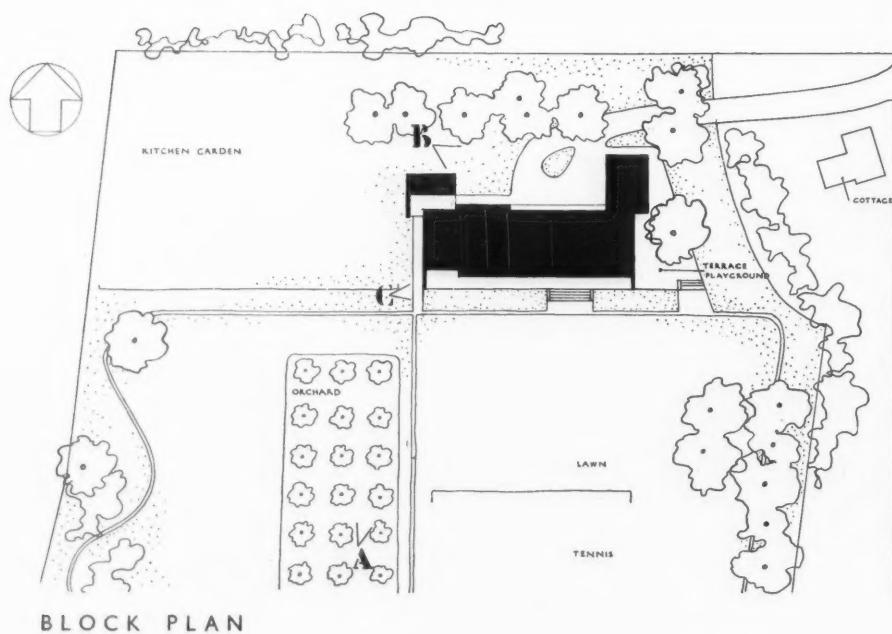
1. Bedroom	4 and 5. Combined
2. Bathroom	music-room and
3. Sitting-room	living-room.
ensuite.	6. New glass-house.



GROUND FLOOR PLAN



2. at North Ferriby, Yorkshire

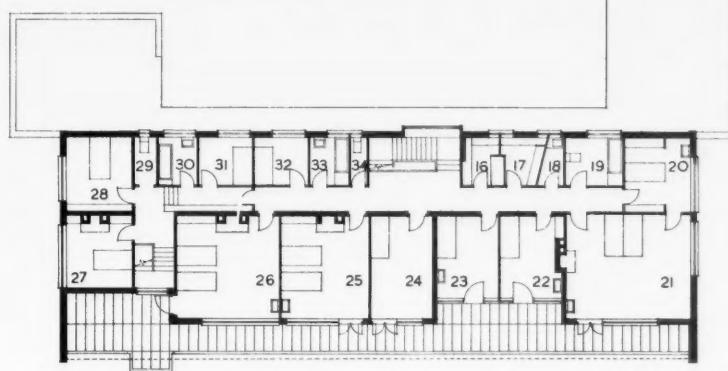


This house is in a country setting not far from Hull. The site is about four acres in extent with a considerable slope from north to south. It is separated from the road which runs parallel to its east boundary by a thick belt of trees. There are also groups of trees, including some fine elms and chestnuts, on the site itself, particularly along the east boundary and across the north end. From the higher part of the site there is an extensive view to the south across the village of Ferriby and over the River Humber towards Lincolnshire. This view, together with drainage problems, dictated the placing of the house on the site. Its position in the north-east corner provides easy access from the road and leaves a considerable part of the site free for garden development.

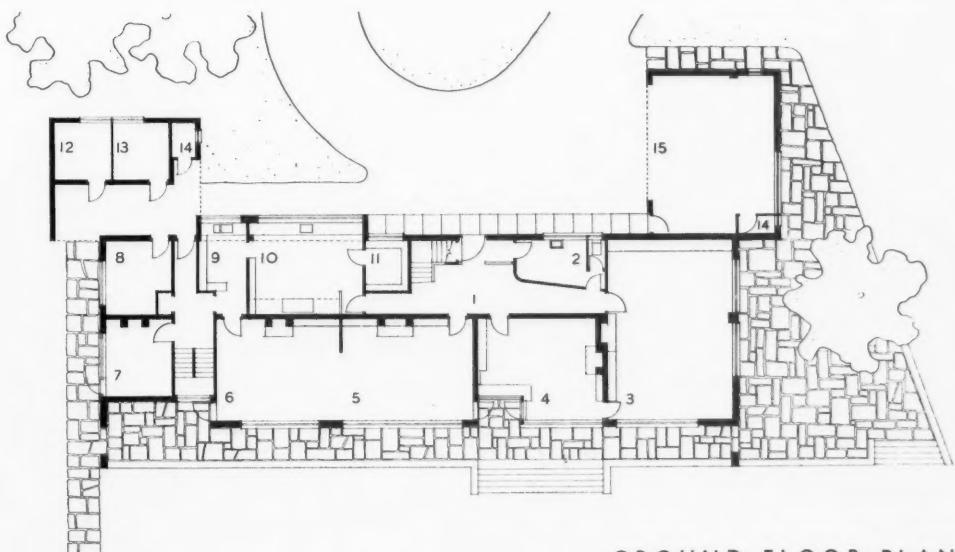
The plan had to provide on the ground floor a dining-room, living-room, nursery and playroom, with kitchens, pantry, cloakroom, etc., and maids' sitting-room, and on the first floor eleven bedrooms with the necessary bathroom and store accommodation. The maids' accommodation is almost a separate unit at the west end of the house with a cellar under. A garage for two cars and space for cycle storage is provided at the west end. The room sizes are all in accordance with the client's requirements, as are the heights of 11 ft. from ground floor to first floor, and 10 ft. from floor to ceilings in the main bedrooms.

The plan is simple, with all the main rooms arranged along the south front and service rooms along the north. A large playroom extends across the full width of the house at the east end with access to a play terrace paved in Yorkshire sawn flags. Room heights are reduced at the maids' end of the house, and the main roof level runs through so that it is possible to accommodate a third floor for tanks and storage space at this point. The ceiling height of all bathrooms, etc., along the north side of the house is also slightly reduced, the space between the ceiling and roof giving access to all runs of electric and hot water services. All rooms on the south front open on to a terrace. Bedrooms have access to a continuous balcony commanding the view.

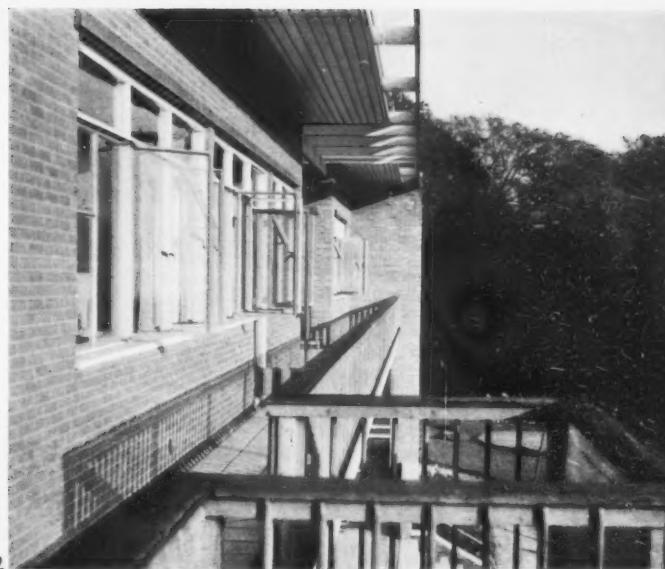
1 (on facing page), general view from the south, from point A on the block plan. This photograph was taken before the house was completely finished and occupied, some details—for example, the railings to the terrace steps (which can be seen in 7 overleaf)—being missing. The garden is still being developed and will include a kitchen garden, orchard, tennis court, greenhouse, etc. 2, looking along the balcony that runs the length of the house at first-floor level, in front of the bedroom windows. The overhang of the roof that shelters the balcony can be seen in this view. 3, looking down from the roof on to the projecting balcony, which breaks forward at the point where the long balcony illustrated above widens into a terrace at its west end. This terrace is reached direct from the guests' bedroom. The balcony has an oak balustrade. 4, another view along the balcony, this time from the roof, showing the terrace steps beyond. 5, looking down on to the stone-paved play terrace from one of the bedroom windows. The terrace has brick walls with a stone coping. The facing bricks are $2\frac{1}{2}$ in. local sand-faced bricks of a brown-red colour, with grey flush joints. Copings are of patent stone. The balcony is of reinforced concrete, painted white. The soffit of the overhanging roof is close-boarded and painted grey-blue with a white fascia.



FIRST FLOOR PLAN



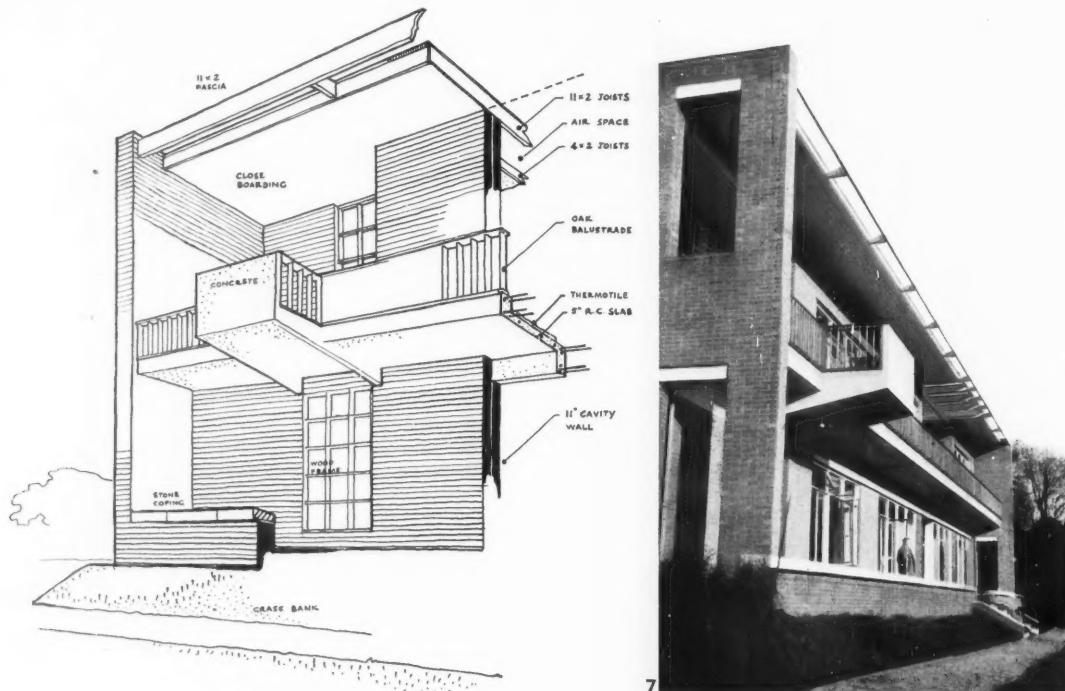
GROUND FLOOR PLAN 5





6

The main entrance on the north side of the house, 6, is sheltered by a projecting reinforced concrete canopy which spans between the single-storey garage block at the east end and another single-storey block containing a wash-house, etc., at the west end. The covered way formed by this canopy links the front door with a door into the garage. At the west end it is stopped by the projecting bay window of the kitchen. The wall beneath the canopy is faced with slabs of patent stone, the other walls being brick. The concrete surround to the large staircase window is painted white. The garage doors are painted grey and front door a deep blue. This photograph is from the point B on the block plan.



7

The diagram above shows the structural design of the south front of the house, with its reinforced concrete balcony cantilevered from a beam which also forms the heads of the ground floor windows. The wall structure otherwise is brick and the balcony is terminated by brick side walls, pierced at terrace and balcony levels. External walls are 11 in. cavity brickwork with certain sections of 16 in. cavity construction, faced with 2 in. handmade sand-faced bricks produced locally and used to a considerable extent in traditional building in the village. The roof is of timber joists, 1 in. boarding, building paper and a patent finish, the main joists being separated from the ceiling joists by an air space and having a slight slope from the south to the north side. All the drainage is centred along the north side of the house and the position of bathrooms and w.c.'s along this side makes a simple and direct drainage scheme. The floor finishes to all main rooms are of Seraya in 3 in. boards, laid on insulating material to reduce noise. The staircase is finished with oak flush panelling. The playroom is lined from floor to ceiling with oak flush panelling to stand hard wear and reduce upkeep as far as possible. The floor is cushioned on rubber pads to provide a slight spring. The kitchens, larder and pantry are tiled. All bathrooms are tiled from floor to ceiling, and a considerable amount of built-in furniture with a natural oak finish has been provided. All the terraces are paved with stone flags. 7, looking along the south front in the reverse direction from that of the diagram alongside; it is taken from point C on the block plan and shows the continuous ground floor terrace and first floor balcony with boarded canopy formed by projecting roof joists. The windows have wood frames painted white; metal casements are painted grey-green.

These monthly articles are an attempt to bring back "literary" criticism to the examination of architecture, a kind of criticism which was rightly allowed to fall into disuse when the critic's important duty was the restatement of those fundamental practical principles that the modern movement was struggling to re-establish. Pictorial criticism belonged to the days when the design of buildings was fatally separated from their structure. But it has its uses as long as its dangers are understood, and can well be revived now that the practical basis of architecture can once more be taken for granted. For dealing, as it does, only with the appearance of a building, it judges on grounds the Man in the Street is compelled to judge on: that is, on results not intentions. In this article the author criticizes a recent London building on its own valuation instead of on that of the modern architect.



Taken from the corner of Shoe Lane, this is the nearest that can be obtained to an elevational view of the new Press Association building in Fleet Street (Sir Edwin Lutyens, architect, in association with Smeet and Houchin). One of the criticisms of the design put forward in this article is that it is built up round a central axis that can never operate in reality, owing to its situation on a narrow street. Another criticism is that the Classicism it pretends to does not control the proportions of the whole building: it only decorates the top and bottom, leaving the main portion of the façade with a character more obviously derived from the standardized grid of its steel frame than from the subtle gradations of Classical proportions.

CRITICISM

By James MacQuedy

THE new Press Association building in Fleet Street is one of those unfortunate city buildings that are designed round a strongly marked centre, although situated in a narrow street, as though the architect had persuaded himself that the restricted perspectives typical of a crowded city were an illusion—or at least unworthy of notice—and it was the task of self-respecting architecture always to behave as if on a dream site, approached up the axis of a mile-long avenue. In point of fact, the emphatically symmetrical façade of this building cannot be seen frontally, but only in oblique perspective up or down the street—except by the spectator who places himself within its doorway and looks at its dim reflection in the shiny black glass of the *Daily Express* building opposite.

Then what he sees, super-imposed on the latter's streamlined surfaces, is a wavering ghost from the days before the growing complexity of its

functions and the scientific nature of a new technique dispelled all possibility of architecture remaining a matter of taste in the design of elevations, of a nice balance of the ingenuous and the correct. He sees a symmetrical pile crowned with a succession of receding stages of considerable geometrical boldness: first a crescent-shaped pavilion housing on two floors a row of bedrooms for resident staff and the offices of the *Portsmouth Evening News*, and above that a circular drum housing water tanks. Transferring his attention from the ghost to the actuality, and craning his neck to admire this adaptation of practical needs to the conventions of formal composition, he finds that the ingenuous of the design is rather negated by his oblique viewpoint. The formality of the crowning stages takes on a slightly rakish air (see photograph on this page), and they lose their relationship with the substructure, appearing as an elegant

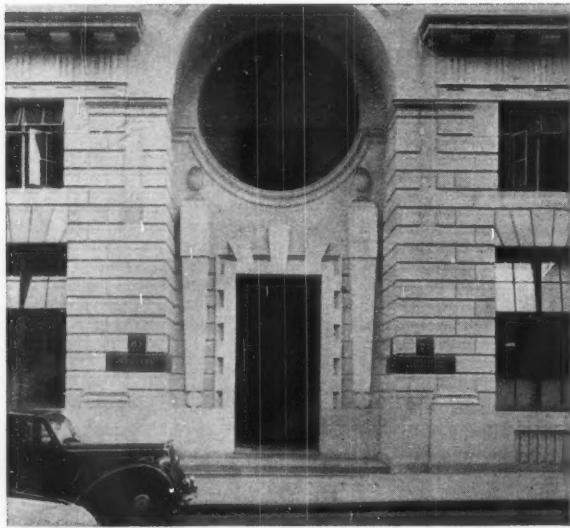
but diminutive two-storey mansion built for some whimsical reason eighty feet above the pavement.

The matter of correctness of detail, which, as I have said, has in this formal kind of architecture to be balanced against ingenuity, is one I must return to later. First it must be acknowledged that some concession has been made to the realities of site planning. The corners of the building have been cut away at an angle, including those of the crescent-shaped pavilion at the top, so that there is a narrow face turned towards the spectator as he approaches along the street; but the result of this is only to isolate the building still more from the general street façade of which it should form a part, and balance it even more emphatically about the recessed doorway in the centre.

Possibly with the same intention of disposing the interest according to the viewpoint of the passer-by, nearly all the enrichment has been



The Press Association building from a window on the opposite side of Fleet Street, showing the building's upper stages composed into free geometrical shapes. Behind is the tower of St. Bride's church, composed at the top into geometrical shapes of equal originality, but the whole unified by the unselfconscious Classical spirit in which it is all conceived.



The main entrance doorway constitutes a remarkable display of those personal variations on well-worn Classical motifs that Sir Edwin Lutyens loves to indulge in—whimsicalities which are quite acceptable so long as they are kept subservient to the order and consistency that is the real basis of the Classical facade. Here, in close juxtaposition, are his "ghost" pilasters, his flat arch with alternate voissous breaking forward from its architrave, and his very original tapering shafts either side of the door—to say nothing of the circular opening above it, which now carries the rather commonplace gilt figure illustrated on the facing page.

concentrated on the lower part, the part most easily seen from the pavement and roadway. There is a good deal to be said for the principle of regarding street architecture as divisible into a richly patterned base, which will be seen close-to, a simpler

and less positive superstructure to carry on the continuity of the street, and a return to more positive character in a skyline designed particularly in relation to the angle of view, but the way this principle is followed out here is quite incompatible with the

formal character the building pretends to, and, indeed, raises the whole question of the proper use of a Classical idiom.

I am deliberately refraining from criticizing this building for not being a modern building. The familiar arguments in favour of a contemporary idiom do not get us far in a case where, rightly or wrongly, no attempt has been made to find one. But criticizing it on its own ground, the point is—it seems a truism to say so—that Classical style is not a licence to ornament arbitrary parts of a building in a certain manner, but a comprehensive system of proportions and inter-relationship of parts that the whole must conform to. A building, that is to say, must be completely imbued with the spirit of Classical design and the parts must organize themselves according to the system on which it is based, or else its Classical manner will have no meaning at all. Anything in between is an impossibility.

The Press Association building is shown up in this respect by St. Bride's Church next door, the tower of which happily survived the second Great Fire of London of the last days of 1940, but which the new building, incidentally, conceals from the public eye even more effectively than was the case before. It can be seen, however, in the photograph at the top of this page. Now Wren, with his tier of arcades piled one on another, was being as original and unorthodox as Sir Edwin Lutyens with his crescent-shaped pavilion crowned by its circular drum; like him he has gone in for an outline or silhouette with a more direct visual appeal than the academic conventions generally allow. But the difference between St. Bride's Church and this new building is fundamental—apart of course from any question of one being in the style inseparable from the culture of its time and the other being a piece of pure eclecticism; and apart also from the fact of one being a stone building and the other a stone face to a steel-framed building.

Although academically unorthodox, St. Bride's, like any good Classical building, is unified by its consistency of proportion and emphasis; it has that pervasive rhythm which is style itself, that Classical *inevitability* in the relationship of parts. Moreover, its refinement depending on the subtlety of these relationships, each part is considered individually, on its own merits, in terms of what it can contribute to the effect of the whole, each window varying in proportion and each moulding varying in substance, for example, according to its distance from the eye, instead of conforming to some standardized, predetermined unit of size.

It is, however, just such a unit of size that a building that uses modern methods of construction, such as the steel frame, has to rely on; it should be able to substitute its own kind of rhythm—derived from the very fact of repetition—for the more organic, more humanistic one of the stone building belonging to the handicraft period. What the Press Association building shows is a confusion between the two, resulting it is true from the anomaly of its construction, but not an in-

evitable result of it; for it is possible to imagine a steel frame concealed behind a stone facade that, as a piece of elevational design, was wholly imbued with the rhythm and considered variety of emphasis characteristic of pre-mechanized architecture. But here we have an uncompromisingly mechanized surface pattern of windows forming the main bulk of the building, dressed up with Classical enrichment round the base and with rather perfunctory Classical motifs used to soften the abruptness of the extremities: a pediment to crown each angle, a balustrade along the top, and so on.

Not only is the very arbitrariness of the application of this enrichment at variance with what I have called the pervasive rhythm of the style it pretends to adhere to, which in St. Bride's brings order and articulation to the whole, but its partial application prevents the refinement of progressively related proportions in the several storeys that real Classical design is able to achieve. Moreover, the flat modelling of the first six storeys, which is an expression of its structural nature—the wall here is obviously a facing and no more—completely belies the pretence of solidity in the exaggerated relief of the doorway which penetrates into the pattern of the former. In short, the bulk of the building belongs to one architectural system and the extremities aspire to another, but one which is meaningless unless allowed to pervade the whole and give it underlying order.

One may add that in themselves the proportions of solid to void on the main walls are extremely unsatisfactory, having an indeterminateness that Classical precepts would never tolerate.

When it comes to detail we are reminded that Sir Edwin Lutyens is a very clever designer. He has the Classical alphabet so ready to his pencil that he can take pleasure in conceits and unorthodoxies with a sufficiently sure hand never to fail outright. Characteristic of all his buildings are such playful fancies as the ghost pilasters along the Fleet Street front, possessing capital and base, but with their shafts "understood," as the grammar-books used to say, veiled by the masonry rustication. This and similar whimsicalities of detail are properly used to give a liveliness of flavour that shall break the monotony and deadness of too-familiar systems of ornament; also to serve as a quite legitimate personal trade-mark. But regarded as a sufficient sphere in which to apply Classical precedent, ignoring the control it should exercise over the whole building, such originality can be given no higher status than belongs to facile inventiveness of decoration in any context.

It is when we look into the main entrance porch that we see this inventiveness becoming an end in itself, when we see perverse but ingenious variations on all the Classical themes composed into a single display of virtuosity. Eclectic taste is revealed as entirely uprooted from its foundations in a Classical system.

In short, what is worth preserving

in the Classical tradition is neither the range of stock details it offers the architect, nor the licence to manufacture new variations on their familiar themes. It is the reduction of the whole design to an orderly system of which these details are only the most commonly accepted embodiment. A façade is conceivable that might be completely Classical in spirit but yet did not employ any recognizable Classical motifs. Modern architects believe that they can extract a new expression of order and a new type of rhythm (one, for example, that substitutes the organization of space and volume for the organization of façades) from their own times

and their own techniques. But the point in relation to this building is that if we are going to refer back to the old traditions it is wise not to lose the very consistency that makes any self-imposed system of architectural design justifiable.

A bronze-gilt figure entitled "The Herald" fills the circular opening over the main doorway of the Press Association building in Fleet Street. It is by Sir William Reid Dick, R.A. The doorway itself is illustrated on the facing page.



C O U N T R Y C R A F T S M E N

The Hurdle-Maker



By Thomas Hennell

HURDLE-MAKING, like hedging, comes within the scope of the general labourer, because both are practised only during a short season; and so the man who makes a hedge or weaves wattles must find some other work through the greater part of the year, and is not even a woodman all his time. Both wattle-making and the laying of hedges are of the nature of basketry, only simpler and rougher; they both consist in weaving sticks to form a secure fence; the wattles, like baskets, being portable and woven of cut rods; while the

hedge properly laid is a living weft, though formed on driven stakes.* The name hurdle is also given in Kent and Sussex and elsewhere to gates of split and mortised chestnut, which are mainly used for the same purposes of enclosing sheep, but this is another branch of rustic manufacture.

Wattle-hurdles are made in April and May, where there are woods with plenty of hazel coppice. The bushes may be of five or six years' growth; the stout stems up to somewhat

* See THE ARCHITECTURAL REVIEW last month.

over one inch in diameter will serve for stakes, while the long and flexible rods are worked as binders. It is when the sap begins to flow that this green wood can be twisted, without breaking, almost into a rope, and coiled through and over without cracking; and the well-made wattle will soon set hard and tough like a basket, and afterwards stand many seasons' knocking about, in fact, till the sheep rub through its strands.

So first the wattle-maker sets up his fixed stock in a clearing of the wood—that is to say an

CHARLES F. ANNESLEY VOYSEY, 1858-1941

A Tribute by Nikolaus Pevsner

upright stump of about hand-height to cut and point his hazel ends, and a half-log with a slight curve in it, bedded fast in the ground with its flat side uppermost and with an odd number of holes, nine or eleven, drilled in it at regular intervals of about eight inches. These holes go right through the wood, and into them the sharpened ends of the stakes are driven so that their points enter the ground. The stakes are about four feet six inches long.

The runners are next prepared, being chosen of long free-growing rods without fork or interruption. The side twigs are trimmed off, and either end so far as it is too thick or too flimsy; that is, the butt to the thickness of one's thumb and the twig to that of a lead-pencil. The intervening portion may be as long as eight or nine feet, and all these rods must be carefully chosen and trimmed. An armful of them is brought and set leaning against a bit of rail within handy reach of the stakes. The butt of the first runner is placed between two of the middle stakes. I said that the ground stock is slightly curved; the heel of this butt comes on the outside of the curve, and the man works from one side only, except where he must step to the sides to twist the runner and bring it back again. He works it in and out of the stakes close and nimbly, and when he has finished one runner instantly sets another and goes on with it, taking care that the butts come at different places, so that the texture of the hurdle is not clumsy in some parts and weak in others. It will be seen that the weft runs not at right angles to the stakes, but aslant from the worker's left to right.

This weaving always appears to go on faster than any other stage in the job; the hurdle-maker's boots and gaiters, the thick leather knee pads (he has a thumb-piece too), with the fast-growing wattle, all creak in unison. Soon the stakes are filled up, with a block of wood the rods are beaten more closely together, and the last corner is carefully filled. The finish consists of two runners worked together, like a rope, whose two strands hold the heads of the stakes; the free runners are twisted about and over the outside stakes and spliced into the already close fabric. The projecting butt-ends are all cleaned off with an old handbill whose nose has been sharpened right off, so that it may not hook or cut into the wattle.

And now the finished work is uprooted and carried a few paces to a pile of hurdles, which mounts up slowly at the rate of a dozen in a long summer's day.

This hurdle-maker, whom I drew in Dorset, near Long Burton, was a man of so few words that they may be quoted in full.

"D'ye hear the guckow? That makes it pretty."

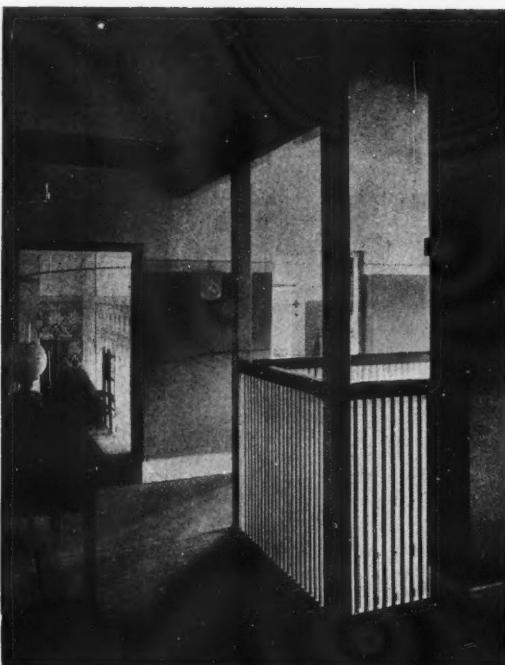
Second day: "See they buttercups. They do look pretty."

"Wood be getting hard now. Don't go on after end of May."

1, the exterior of "The Orchard," Chorley Wood, the house Voysey built for himself in 1900. 2, the first floor landing of the same house. 3, a folding table in oak without stain or polish, designed for Garden Corner, Chelsea, in 1906. 4, "Stags and Trees," a typical Voysey textile, designed for Messrs. Morton in 1908.



1



2



3



4

So the dear old gentleman with the shrewd and kindly face walks no longer every morning up St. James's Street. No longer will that little figure, somewhat lonely and somewhat pathetic, be seen in his large armchair in the Arts Club. No longer will his gentle voice, growing irritable only when talked to admiringly about his work, be heard; no longer the genuine humility and gracious courtesy of his manner be heard and seen. How patient he was with the eagerly searching visitor, how obliging—only a little fidgety when asked to part for a time with photographs or drawings of his buildings or designs. He hated negligence. A record of the transaction was at once taken and signed by the borrower, and soon the blue cards began to arrive with alarmed questions about the safety of his property.

Such is the fond recollection which most of us who have known Charles Annesley Voysey will keep and cherish. But there are still some alive who remember him in his youth. At school, I was told by someone who knew him then, he appeared, in spite of his slight and delicate build, resolute and pertinacious. When once at fives he hurt himself badly—I think he even fractured his hand—he did not stop but played on, pale and determined. And when later one day architecture and art and his attitude to the past were discussed, he exclaimed: "Why should I do over again what has been done before?" This aspect of Voysey's character is little known—too little, because on the phase of his activity to which this saying can serve as a motto his historical importance chiefly rests.

The Voysey of about 1890 was the leading European representative of the stage in architecture and design following that of Morris. But Voysey was never a follower of Morris; or at least not one of his admirers, for no architect-designer could be uninfluenced to some extent by Morris's new conception of design and its social implications. But Voysey, the son of Charles Voysey, the upright preacher of the 'sixties and 'seventies, disliked what he called Morris's atheism, and he criticized Morris's lack of spatial feeling. Only in the flat, he once said to me, could Morris work at ease. Voysey's real predecessors were Mackmurdo—I have tried to show that more than once—and also Norman Shaw at his most adventurous.* Voysey soon proved as bold as they, and occasionally bolder, in the introduction of original architectural motifs and the stylizing power of patterns.

Yet he never was harsh, never dogmatic, never really convinced that all bonds with tradition were to be severed to arrive at a new style for the century to come. In fact, he never consciously wanted to create a new style. In his old age he vigorously protested against his being called a pioneer of contemporary architecture.† And already much earlier, when he had reached the age of 35, he gave up novel motifs and concentrated upon a thoughtful and imaginative interpretation of the style of the English seventeenth-century cottage. Yet he never

* See THE ARCHITECTURAL REVIEW, March, 1941.

† Architects' Journal, vol. 81, 1935.

copied. The idiom he developed was all his own, extremely personal, easily recognizable, and pleasing to all, experts as well as laymen.

His success in the 'nineties was something exceptional. A list of the houses he built in those ten years would fill pages, and it does fill pages in the little black book into which, in his clear, round and neat handwriting, he entered every commission. There were houses amongst them famous with the progressive architects all over Europe, "Broadleys" on Lake Windermere, for example, and "The Orchard," Chorley Wood. They and many others were illustrated in *The Studio* and *The British Architect*, and soon also in *Dekorative Kunst* and *Deutsche Kunst und Dekoration*. Muthesius's *Das Englische Haus* of 1904 contained the ultimate recognition of his European importance. Its influence on Mackintosh and Walton in the north is evident, that on Baillie Scott and Ashbee in the south hardly disputable; with Muthesius's help it created the so-called cottage-style in Germany and Holland; van de Velde in Brussels said it appeared like Spring re-born to the young artists of Belgium, and Dudok in Amsterdam only a few years ago called Voysey, to a London reporter, England's greatest living architect. But not only architects admired him, his clients also liked him and got on excellently with him. He was painstakingly careful, exact in his estimates, full of understanding for the specific qualities of a site, never sacrificing ground-plan requirements to effects of the facade—to study his ground-plans is a special treat—and apparently in sincere sympathy with his clients' wishes.

For he never regarded himself as the great artist whose genius must be respected and accepted without querying. He built what was to be useful and enjoyable—that was all. Hence the undated perfection of the best of his mature work.

In the same spirit did he design. Useful: that made him find strong words to an interviewer for *The Studio* in 1893 against the unnecessary adorning of the things we are surrounding ourselves with (as early as 1890 he published in *The British Architect* a small house under the title "Cockney Villa minus ostentatious gicismackery") and made him keep his interiors so simple, clean and light. But enjoyable too: that made him keep away from stern functionalism. He introduced grace and friendliness into his furniture and metal-work, and he allowed his fancy free play in textile and wallpaper designs—designs so fresh and lovable, so perfectly balanced between stylization and love of nature that the best of them have, to my mind, never been surpassed since.

And yet it is only in the last few years that, after twenty years of almost complete silence, this historically filtered recognition of Voysey's genius has begun to spread. A few recent appreciations have appeared in magazines,* and last year the R.I.B.A. presented their Royal Gold Medal to him. However, gratifying as it is to see his bonds with the present done justice to, it must not be forgotten that the essence of his work and his personality does not belong to our age but to an age gone for ever. For

* J. Betjeman, ARCHITECTURAL REVIEW, vol. 70, 1931; N. Pevsner, Elsevier's *Maandschrift*, vol. 50, 1940.

Voysey believed in a humane, homely, honest life, in simplicity with domestic care and comfort, and in leisure judiciously and pleasantly spent amidst trees and flowers. The photograph of "The Orchard" (his own house) reproduced here he did not like; the one he gave me for use in another connection showed just one gable, the windows below and part of the roof, but the old cherry tree and the younger trees in the orchard most conspicuously. Flats he hated, and he built only one factory (Sanderson's

at Turnham Green), hardly any offices and shops, and not one public building. He was averse to collectivism, to mass-movements, to show and publicity, a conscientious, unostentatious individualist.

One of the last times I saw him, he said: "This new style cannot last. Our young architects have no religion. They have nothing to aspire to. They are like designers who draw flowers and trees without thinking with reverence of Him who created them."

BOOKS

The English Antiquities

PREHISTORIC ENGLAND. By Grahame Clark. London: B. T. Batsford. Price 8s. 6d.

SINCE the Great War the study of prehistoric England advanced so rapidly and industriously that none of the practising archaeologists had time to write a satisfactory general summary of existing knowledge or, indeed, could be made to agree that the occasion for doing so had already arrived. Thus it came about that in 1939 only a small band of interested persons really knew how much had been achieved. The new war, however, has put an end to many projected excavations and other archaeological activities, and we have had a breathing-space. This has been the opportunity for Grahame Clark to write a book that tells us in simple language, but with the most exact and up-to-date scholarship, what we now know about our prehistoric forerunners. He is a much-occupied young archaeologist at Cambridge, the editor of the Prehistoric Society's *Proceedings*, and our leading authority on the Mesolithic Age; a year or two ago he would doubtless have declined to generalise, for no one was more zealously engrossed in the details of research; but he has appreciated the present chance, taken careful thought, and given us a first-rate book.

It is not a narrative made up of succession of "period" chapters, for Dr. Clark knows that would prove a clumsy and inadequate method. What he has done is to write an introductory chapter summarizing the main events in our prehistory and the chronology of our changing populations in the Ages of Stone, Bronze, and Iron, and then, with the grammar of the subject thus established in its simplest form, he has devoted the main portion of the book to various aspects of prehistoric life in England as illustrated by the surviving antiquities. Thus his chapter-headings are The Food Quest, Dwellings, Handicrafts, Mining and Trade, Communications, Hill-Forts, Burial, and

Sacred Sites. It is a convincing and scientific account. There is no flavour of antiquarianism, no undue enthusiasm for the past nor lofty pity. If you want to find out what barrows are, or flint-mines, or hut-circles, or hill-forts, or what Stonehenge and Avebury were, you will be given honest information in this book. The answer may be, as it certainly is in the case of some of the sacred sites, that we still do not know; but Dr. Clark can nevertheless give all these things their proper background and can people them: the dwellings with their inhabitants, the mines with their workers, the henges with their worshippers, and the barrows with their dead. And in doing so he makes many interesting observations that are not to be found in the older text-books. How seldom, for instance, when we admire the barrows on the chalk-lands, do we think of them as originally glittering white, perhaps periodically scoured, as the White Horse was scoured?

His work is also a good museum guide. It faithfully illustrates and explains the leading types of antiquities that are to be seen in our principal collections, and it does so with a more just appreciation of the significance of the vast spread of flint and bronze implements and pottery vessels than we can obtain for ourselves from the museum cases. For all this material is in Dr. Clark's eyes only a part, not the whole, of the equipment of prehistoric man, and, distrusting the misleading predominance of the "durables," he is careful to give us a fuller picture by his insistence on the importance of the almost lost archaeology of the "perishables." And this same point is emphasised in his treatment of the field-monuments, for the plates do their best to record, in addition to the solid earthworks and megaliths, the less substantial glimpses of ancient man, such as hurdle-work at Glastonbury, a clay oven in the Meare lake-village, soot from miners' lamps in a flint-mine, and the actual arrangement of the contents of a family vault.

The plates illustrating the field-monuments deserve special praise, for they reveal the face of prehistoric England with a clear and startling brilliance. These ancient sites are shown first as

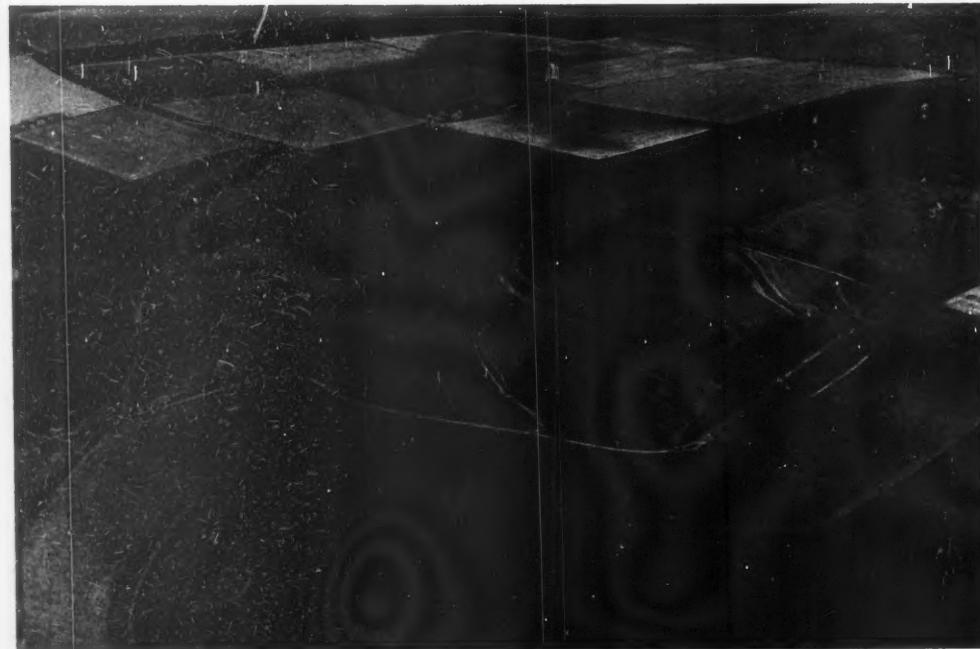


Avebury: the great ditch in section. Its impressive size can only be seen when the ditch is cleared of 20 feet of silting. When newly dug its depth must have been about 50 feet from the top of the bank to the bottom of the ditch, a remarkable undertaking in view of the tools and labour available. From "Prehistoric England," reviewed on this page.

time has left them to us, honourable and impressive ornaments of our countryside; but also illustrated is the spectacular endeavour that has been made to discover what they are and who made them. Modern archaeology may take pride in the fact that its methods are worthy of the great monuments thus probed and dissected. The magnificent section of the ditch at Avebury (one of the most impressive archaeological photographs that I know), the clean cut through the inner rampart of Maiden Castle, the precise and skilful clearing of the chambers in the Rodmaston Long Barrow, as well as the completely stripped barrows, represent undertakings that are in their way as grand as their stupendous subjects. This Dr. Clark realizes, but here his interpretation of the results naturally lacks the emphasis on the excellence of modern method which he so fully established in his earlier work, *Archaeology and Society*.

He prefers to let his pictures hint at the thoroughness with which he and his colleagues have laboured in recent years, and the main purpose of the plates is to illustrate the greatness and the beauty of the monuments themselves. In this endeavour he has been helped by the wonderful air-photographs taken by the late Major G. W. G. Allen. If there are readers who do not know these remarkable pictures, Dr. Clark's book contains many pleasurable surprises for them. To give a single example, most of us have driven or walked past Silbury Hill, and some of us have climbed it and listened to lectures about it on its windy summit; but I very much doubt if any of us can claim that we really know Silbury if we have not seen Major Allen's inspiring air-picture of it, taken with the summer shadows lengthening and the surrounding paths and roads scarred deeply on the sunlit fields.

T. D. KENDRICK



Top, Silbury Hill from the air. This impressive mound, whose origin and purpose is unknown, lies alongside the Bath Road, not far from Avebury. It is 125 feet high, the largest artificial mound in Western Europe. Although, in order to discover its secret, a shaft was sunk in it from top to bottom by the Duke of Northumberland in 1777, a tunnel was bored to the centre from one side by Dean Merewether in 1849 and a number of trenches were dug in 1922, the mystery remains unsolved. Bottom, Uffington Castle and white horse, Berkshire. Excavation has revealed post holes indicating that a double row of timber uprights once formed part of a chalk stockade round the crown of the hill. Both illustrations are from "Prehistoric England," reviewed herewith.

SHORTER NOTICES

THE STREETS OF LONDON. By Thomas Burke. London: B. T. Batsford. Price 10s. 6d.

IT is a familiar complaint that the friendless stranger is lonelier in London than anywhere else, and sees a city of passers-by preoccupied by their own affairs. But this character of exclusiveness is only a recent one. Judging from Mr. Burke's evidence, in mediæval and Stuart times, and to a considerable extent in the eighteenth century, the intimate life of London was lived in the streets, where the stranger found himself immediately at home. His book, which is divided into five periods, is an attempt to reconstruct the street life of London as it was lived in the Middle Ages, under the Stuarts, in the eighteenth century, in Corinthian and Victorian days and within living memory. He does it by constant reference to contemporary descriptions, from which he quotes at length, the most interesting passages coming from Smollett, Pierce Egan and Gay's *Trivia*—and of course from Pepys's and Evelyn's diaries. It is strange, incidentally, that among these many sources Leigh Hunt is not given prominent place: his topographical gossip is rich in information about London life and tradition.

Mr. Burke does not sentimentalize about the past, and makes it clear enough that our own fastidious noses would find the filth of the streets at any time beyond a hundred years ago insufferable. He details the picturesque coarseness of London life with considerable relish and paints illuminating pictures of such scenes as the midday promenade along the Mall when King Charles walked among his people and sometimes showed off his prowess at pell-mell, the Bellvue Tea Gardens at Lambeth (as depicted by Tom Taylor in his melodrama *The Ticket-of-Leave Man*) and "Paule's Walke" (the middle aisle of old St. Paul's Cathedral) during the period when it "had become less of a sacred building and rather a mixture of Royal Exchange, market and promenade. It was the rendezvous of the smart and flashy folk of that time, as in later days were the Mall, the Piazza in Covent Garden, the Pantheon, Vauxhall, Rotten Row, and Bond Street; and it was known among its *habitués* as *Mediterraneo*." He describes how porters and messengers claimed a sort of right-of-way through the cathedral, and mentions that Ben Jonson, in *Every Man Out of His Humour*, has some scenes set in "Paule's Walke," in which the characters bring their dogs and stick on the pillars notices of wanting servants.

Mr. Burke is a little less master of his material when he reaches more recent times. He describes the exceptional—such as scenes of the last war and the Sidney Street battle—rather than the typical, and passes over the many modern phenomena which are in their way the exact equivalent of the public life he has noted in previous ages—pin-table saloons, for example, throwing their orange light on to the pavement, the booking-halls of the larger underground stations, serving as places of cheerful social rendezvous, and the one-price stores serving as the modern street markets. Instead, he expresses elderly disapproval of the modern desire for a "good time." Indeed, when he chooses to introduce comparisons with the present into his descriptions of the past his observations are sadly dated. The bright young things of Mayfair long ago ceased to deserve castigation.

The book is illustrated from contemporary sources by a good collection of paintings, prints, engravings and photographs.

THE STUDIO YEAR-BOOK OF DECORATIVE ART, 1941. London: The Studio. Price 8s. 6d. paper; 12s. cloth.

THIS annual is always a useful indication of the way the wind of fashion is blowing. Regarded as such, its complete lack of discrimination can be looked on as a virtue, not a defect. For collecting together as it does a host of examples, ranging from the work of nature and original modern architects and designers, through that of their innumerable hangers-on—naïve, whimsical, or disingenuous—to whom "modern" is synonymous with *à la mode*, to that of the frankest *pasticheurs* (and not omitting a sprinkling of period pastiche, Cotswold, Georgian and Colonial), it serves as a bird's-eye view of sophisticated taste at the same time suggesting its principal failing: its willingness to accept design—as it accepts pleasures—at second hand. This is, one is compelled to add, a different purpose from that served by its predecessor of forty years ago, when *The Studio* was the voice of all that was original and thoughtful in modern design, so that one still consults its volumes for light on, for example, the evolution of Voysey's ideas, instead of regarding it, as one has to now, as a mere key to what is in vogue. But its matter remains well arranged and reproduced.

P i s a

Let the reader imagine a small white city, with a tower leaning at one end of it, trees on either side, and blue mountains for the background; and he may fancy he sees Pisa, as the traveller sees it in coming from Leghorn. Add to this, in summer-time, fields of corn on all sides, bordered with hedgerow trees, and the festoons of vines, of which he has so often read, hanging from tree to tree; and he may judge of the impression made upon an admirer of Italy, who is in Tuscany for the first time.

In entering the city, the impression is not injured. What looked white in the distance, remains as pure and fair on closer acquaintance. You cross a bridge, and cast your eye up the whole extent of the city one way, the river Arno (the river of Dante, Petrarch, and Boccaccio) winding through the middle of it under two more bridges; and fair, elegant houses of good size bordering the white pavement on either side. This is the Lung' Arno, or street "Along the Arno." The mountains, in which you fancy you see the marble veins (for it is from these that the marble of Carrara comes), tower away beautifully at the further end, and, owing to the clear atmosphere, seem to be much nearer than they are. The Arno, which is about as wide perhaps as the Isis at Oxford, is sandy-coloured, and in the summer-time shrunken; but still it is the river of the great Tuscan writers, the visible possessor of the name we have all heard a thousand times; and we feel what a true thing is that which is called ideal.

The first novelty that strikes you, after your dreams and matter-of-fact have recovered from the surprise of their introduction to one another, is the singular fairness and new look of houses that have been standing hundreds of years. This is owing to the dryness of the Italian atmosphere. Antiquity refuses to look ancient in Italy. It insists upon retaining its youthfulness of aspect. The consequence at first is a mixed feeling of admiration and disappointment; for we miss the venerable. The houses seem as if they ought to have sympathized more with humanity, and were as cold and as hard-hearted as their materials. But you discover that Italy is the land, not of the venerable, but the beautiful; and cease to look for old age in the chosen country of the Apollo and the Venus. The only real antiquities are those in Dante and the oldest painters, who treat of the Bible in an ancient style. Among the mansions on the Lung' Arno is one entirely fronted with marble, and marble so pure and smooth that you can see your face in it. Further up on the same side of the way, is the old ducal palace, said to be the scene of the murder of Don Garcia by his father, which is the subject of one of Alfieri's tragedies: and between both, a little before you come to the old palace, is the mansion before mentioned, in which he resided, and which still belongs to the family of the Lanfranchi, formerly one of the most powerful in Pisa. The ground-floors of all the great houses in Pisa, as in other Italian cities, have iron bars at the windows. They were for security in time of trouble. The look is at first very gloomy and prison-like, but you get used to it. The bars are round, and painted white, and the interstices are large; and if the windows look towards a garden, and are bordered with shrubs and ivy, as those at the back were in the Casa Lanfranchi, the imagination makes a compromise with their prison-like appearance, and persuades itself they are but comforts in times of war, and trellises during a peace establishment. All the floors are made for separate families, it having been the custom in Italy from time immemorial for fathers and mothers, sons and daughters-in-law, or *vice versa*, with as many other relations as might be "agreeable," to live under the same roof. Spaciousness and utility were the great objects with the builder; and a stranger is sometimes surprised with the look of the finest houses outside, particularly the arrangement of the ground-floor. The stables used often to be there, and their place is now as often occupied by shops. In the inside of the great private houses there is always a certain majestic amplitude; but the entrances of the rooms, and the staircase on the ground-floor, are often placed irregularly, so as to sacrifice everything to convenience. In the details there is sure to be a noble eye to proportion. You cannot look at the elevation of the commonest doorway, or the ceiling of a room appropriated to the humblest purposes, but you recognize the land of the fine arts. You think Michael Angelo has been at the turning of those arches—at the harmonizing of those beautiful varieties of shade, which, by the secret principles common to all arts and sciences, affect the mind like a sort of inaudible music. The very plasterer who is hired to give the bare walls of some old disused apartment an appearance of ornament, paints his door-ways, his pilasters, and his borders of leaves, in a bold style of relief and illusion, which would astonish the doubtful hand of many an English student "in the higher walks of art." It must be observed, however, that this is a piece of good taste which seems to have survived most others, and to have been kept up by the objects on which it works; for the arts are at present lying fallow in Italy, waiting for better times.

LEIGH HUNT

[Autobiography, 1850]

MARGINALIA

Professor Salvisberg

The news has only recently reached this country of the death of Otto

Salvisberg in Zurich, last December.

He is owed a tribute in England not only because he was a distinguished Swiss architect, but because he was

also joint architect of one of the best modern industrial buildings that we ourselves possess. Following the completion of his most important work, the

chemical laboratories and factory for Messrs. Hoffman Laroche at Basle, Switzerland, he was commissioned to design a similar building for an associated company at Welwyn Garden City, which he carried out in 1938 in collaboration with Mr. Stanley Brown. This building,* besides being a well articulated solution to a technical problem, is remarkable among modern buildings in this country for the æsthetic values it extracts from the precision—not to say elegance—of its finish. Salvisberg was Professor of Architecture at the Technical High School at Zurich. He was fifty-eight when he died.

Naïve Materialism

A thoughtful article by Alan Mather, entitled "Functionalism and Naïve Materialism in American Architecture," appears in the New York magazine *Partisan Review*. The author sets out to disentangle various tendencies within that is usually lumped together under the title of modern architecture. He gives most of his space to tracing the opposing trends back through the history of style development in his own country, but the following quotations (though omitting the evidence he presents) sum up the conclusions he comes to:

Functionalism consists in discovering the special characteristics of a group of people and then of designing a building so closely fitted to those group peculiarities as to create a new and socially expressive form or architectural type. It is Darwinism in architecture. Indeed, Louis Sullivan, one of the first to give expression to it as an idea, was a Darwinist.

Naïve materialism is a severely forced, perhaps pathological, attempt to deny importance to immaterial facts of consciousness. It is a natural part of the capitalism which abstracts isolated qualities of each individual to meet its special needs—and forgets the rest. The movement of business toward minute division of labour has pushed its way beyond the walls of the factory and into any part of our culture which has a relation, no matter how remote, to profit-making. Architecture has not escaped its influence. Business enterprise, concerned with reducing incidental costs of production, now rationalizes housing into neat shelves whereon to set the working population in its non-working hours. Just as it exploits one or two simple movements of each worker on an assembly line, so does it utilize one or two structural elements in architecture—and condemns the rest to disuse. When people ask for more architecture than a barren concrete expression of the function "shelf" in a housing project, capitalism invents naïve materialism to stop their mouths. It is a doctrine which holds that, in this mechanical era, emotion has no place in architectural design. Let sensibilities be bent into a liking for mechanical or routine assemblies of material! A faith that the assemblies are fundamentally right or predestined, the sensibilities merely ephemeral is the fundamental characteristic of naïve materialism.

Functionalism, by removing architecture from idealized, formal and regal conceptions, has made man the measure of all things. But its limitations are those of scientific method, which can tell that if you do so and so, such and such will happen. That is, the decision as to whether the end product is any good

* Illustrated in THE ARCHITECTURAL REVIEW for April, 1939; discussed in Mr. J. MacQuedy's "Criticism" article in March, 1940.

Trade News

or not still rests with the aesthetic sense. Under naive materialism, the definition of functionalism is strained to include an agreement with the requirements of capitalism. Parkchester* might be called a triumph of modern functionalism under a definition which included the financial ideology of the Metropolitan Life Insurance Company. Parkchester may be functional to a degree, but only the harsh environs policy of the Board of Directors of the Metropolitan Life Insurance Company could produce such hideousness.

But above all, naive materialism flouts the immaterial facts of consciousness and denies place to emotion in architecture.

It is unfortunate that the public has looked for the quality of the architecture of Frank Lloyd Wright and Le Corbusier in their writings. To gain readers Wright has thought it necessary to quote Thoreau, while Le Corbusier has put some of the popular naive materialism into his books. In *Towards a New Architecture* Le Corbusier has one chapter on mass production, another on the economy of airplane designs. Those were the chapters read most attentively in America. "The house is a machine for living in" is the slogan which stuck. People passed over the part about Michael Angelo—they had heard that before. How unfortunate! If you will look at Le Corbusier's houses you will see that a Cubist, having found paint and canvas inadequate for that kind of expression, has taken to building construction. For him, planes, cubes, cylinders skillfully juxtaposed cast an endless variety of shadows. Curved surfaces of field stone intersect planes of coarse textured stucco. Great cubes, bounded on one side by an expanse of glass and on another by a wall of stucco, are carried off the earth on round concrete stilts as if to give emphasis to their quality as cubes. The long, thin rectangle of a ribbon window stops near the giant square of a multi-paned glass studio wall—each has its proportion fixed with harmonious ratio to the rectangle of stucco wall in which they are placed. No Cubists—Frank Lloyd Wright and Mies Van der Rohe are the iconoclasts of interior partitions and exterior walls. Using all the power of steel and concrete, they run roof planes far out beyond columns and curved partitions. They vary materials so that one plane asserts its independence of another though all are bound in a balanced composition. Mies Van der Rohe exploits broad surfaces of marble, opaque, translucent and transparent glass, curtain and reflecting pool for all they are worth in careful combination—as decoration. These men use the landscape for their canvas.

But it is this sensitiveness to the effects of texture, colour, mass and line which naive materialism strives to eliminate. And its strident demands have been made not just since the days of the first world war but since the eighties and beyond. In the time of Louis Sullivan and John W. Root it seemed to meet the requirements of natural functions better than the eclectic products of the Beaux Arts-trained architects. For what it offered against the shams of McKim and Burnham, Sullivan argued in its favour, great as his qualms for its future may have been. But with eclecticism conquered, it now appears that the course of naive materialism had been only incidentally functional and that its true aim had been the reduction of architecture to a standardized profitable pattern for universal application. When a distinction between these two once seemingly parallel but now divergent tendencies in architecture is made, then and then only can we hope to know how to combat the hideousness which permeates so much of our building.

* A recent middle-class housing scheme.

The Right Material for the Right Job.

THE right wood for the right job and used in the right way . . . this makes pretty good sense to me, and coming from the Technical Director of the Timber Development Association it is distinctly encouraging.

Curiosity tempted me down to the T.D.A. offices recently. Pre-war this Association was energetically active, and evidence of the sort of work it was doing was regularly to be found in the pages of the architectural and building journals; evidence of its war-time activities has only occasionally been made available in the press.

In the opening months of war the staff had a full-time job working in collaboration with the War Office, the Ministry of Supply, and the Timber Control Board, and they rendered valuable assistance in connection with the search for suitable substitute timbers. Their plans are now concerned equally with the "long view"—the intelligent and economical use of wood in post-war building and industry generally—as with present problems relating to timber conservation and structural economy.

For the current year Mr. E. H. B. Boulton, the Technical Director, has an extensive lecture programme ahead of him, but Associations, Institutions, Architectural Schools, Technical Colleges, etc., who might wish to include practical timber lectures in their curriculum should apply to the T.D.A.; though it may not always be possible for the Association to supply the lecturer, it has available a series of standard lectures (with lantern slides or films) which deal in a not too highly technical way with various aspects of timber production and application.

That there is such a wide selection of commercial and structural woods from which to make a selection is regarded by some people as a tedious embarrassment, a little thought and one realizes that wood, regarded as a single material, owes its adaptability and all-round usefulness to the fact that it is available in so many different species and qualities. The average timber user knows far less than he should do about the different commercial woods and their specific qualities, with the result that a particular wood is not infrequently specified for a purpose for which it is not entirely satisfactory. A case in point is teak. True teak (botanical species, *Tectona grandis*), the main supplies of which come from the forests in Burma, has to commend it great durability and stability, exceptional weather-resistant qualities, and the fact that it is also acid-resis-

tant and fire-resistant. This combination of qualities makes it particularly suitable for certain specific jobs in the building, shipbuilding and chemical industries. There are other "so-called" teaks, which, excellent timbers though they undoubtedly are for suitable purposes, are of an entirely different botanical species and have not the same combination of qualities as Burma teak, and their substitution for Burma teak would in many, if not most, cases fail to give satisfaction.

"The right wood for the right job, and used in the right way," is an excellent maxim for all timber users and one that the T.D.A. is determined to support. Enquiries relating to the selection and use of different woods should be addressed to the Technical Director of the Timber Development Association at 75, Cannon Street, London, E.C.4 (telephone number, City 6147).

The architect of tomorrow will have to be a most alert and knowledgeable individual. "The right material for the right job and used in the right way" is an axiom that always has a considerable influence on construction and on design, and one thing that should be urged here and now is a closer and more co-operative relationship between architect and manufacturer. Both have, though they may not know it, a common interest—rational progress; and rational progress is impossible of achievement if architects and manufacturers preserve the traditional aloofness of past generations.

An architect once confided to me that he had always made a practice of never accepting luncheon invitations from contractors or sub-contractors for the purpose of business discussion. As I see it, fortunate and wise is the architect who has gathered around him a group of manufacturers and fabricators upon whom he can implicitly rely; equally fortunate are those manufacturers and fabricators whose services are enlisted by the architect in a proper spirit of co-operation and confidence. Unfortunately there are charlatans in both camps, and a singularly unpleasant aspect of pre-war building was the power of "big money" behind



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the scene; too many large building projects were undertaken, not as a useful and worthy contribution to building development, but merely as a speculation. Quality of workmanship and materials could be no part of the architect's consideration—his instructions were clear and implicit—something "flashy" for the minimum possible cost and completed as rapidly as possible. Unfortunately, there was a large amount of this large-property speculative building, quite apart from jerry-built housing schemes, and manufacturers knew that price and price alone would secure for them any orders that might be going. Building work of this kind is wholly deplorable. Reputable architects were loath to be associated with it and conscientious contractors gave it a wide berth. Persons or organizations of great wealth but with little integrity financed these projects with no motive other than a profit-making one; such people are a menace to the industries they "dabble" in, and they dabble in most while contributing nothing worth-while to any; it has been reported that in recent months they have been buying up cheaply large plots of land that have been laid waste by enemy action!

Recent Technical Data.

Two useful technical handbooks have been published recently: one deals with aluminium alloys, the other with sound control and the application of Acousti-

Celotex. The first, though issued primarily for the metal worker, will also interest the practical-minded architect who likes to have a working knowledge of the materials he is specifying so that he may be more certain of using the right material for the right job and using it in the right way. There are numerous aluminium alloys, and the object of this reference work, issued by the Northern Aluminium Company, is to provide the machinist and fabricator with a sound working knowledge of the different kinds and to indicate which alloys are most suitable for which purposes.

The reference work on sound control, issued by the Celotex Company, is practical without being too highly technical; it explains in simple language the theory and practice of acoustical correction, and illustrates many interesting examples of the use of Acousti-Celotex in buildings as varied in character as cinemas, churches, offices, stores and air-raid shelters. Believing, as I do, that future construction will tend more and more towards the use of light-weight materials for the sheathing of framed buildings, it seems certain that sound insulation and control will be a subject for future generations of architects to study with care.

This is an age of noise, even excluding the violent plethora of sound to which we are at present having to accustom ourselves, and in the future, though it may not be possible to eliminate noises at their source, we must learn how to

provide a maximum of quiet in the buildings in which we have to live and work.

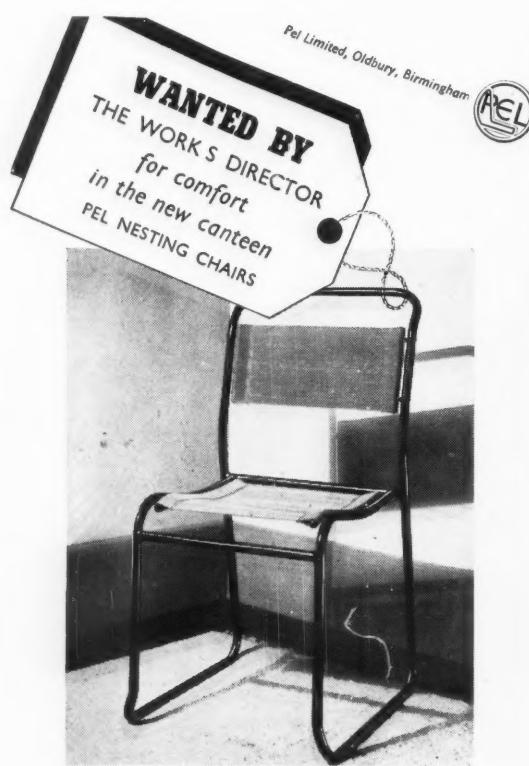
Changes of Address.

The British Aluminium Co., Ltd., Temporary Head Office, Oakley Manor, Belle Vue, Shrewsbury, Shropshire, announce the following changes in branch office addresses: The Company's Birmingham office is removed from Lawley Street to Lansdowne House, 41, Water Street, Birmingham, 3 (Telephone, Birmingham Central 3053-4). The Bristol office and warehouse are closed temporarily. The London office is removed from Norfolk House to Trafalgar House, Waterloo Place, London, S.W. 1 (London telephone, Abbey 1365).

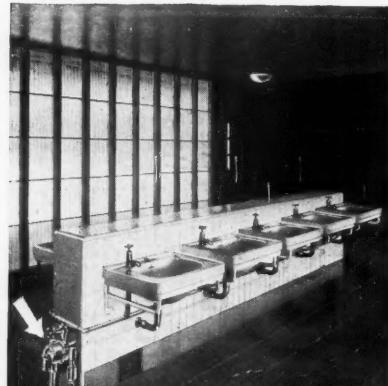
The Bath Cabinet Makers Co., Ltd., have recently transferred their London Showrooms to 4 Cavendish Square, W. 1.

B. G.

The Council of the Wrought Light Alloys Development Association is proceeding to appoint a Manager, and applications for this post are invited. Candidates should have a working knowledge of wrought light alloys, and the application of such materials to engineering and commercial purposes. Experience in these directions is of greater importance than a scientific metallurgical knowledge of light alloys. Salary will depend upon the qualifications of the candidate, and may be from £1,000 to £1,500 per annum. Applications for this position, giving full particulars of training and experience, together with copies of testimonials, which should be received not later than the 7th June, 1941, to be sent to: ERIC L. HEATHCOTE, F.C.A., Wrought Light Alloys Development Association, 25, Bennetts Hill Birmingham 2.



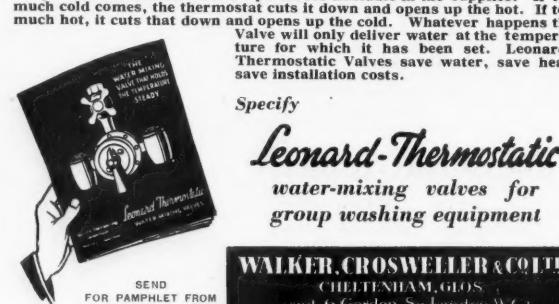
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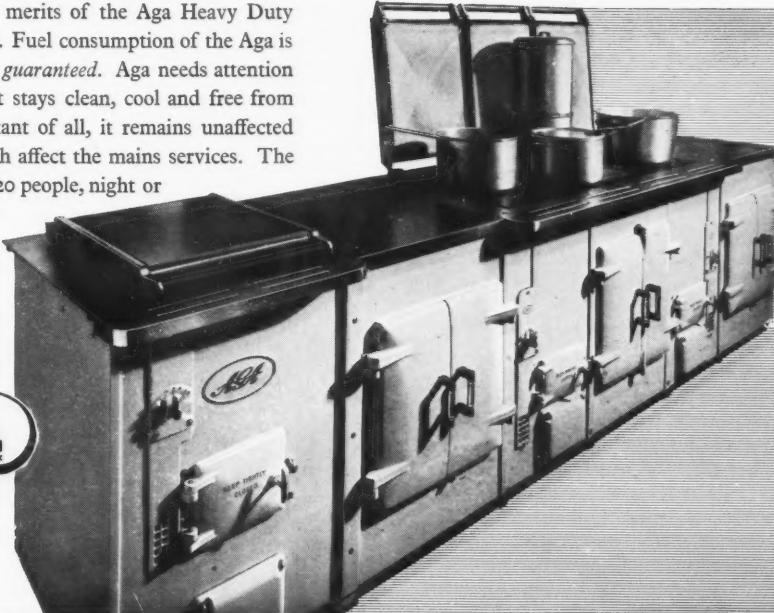
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The Buildings Illustrated

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Speight.

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House at Ferriby, near Hull, Yorkshire.

Architects: J. L. Martin and S.
Speight.

The general contractors were F. Bilton Ltd. Among the subcontractors and suppliers were the following: Hollis Bros. and Co. Ltd. (terrazzo flooring), Franks Ltd. (sand-faced bricks), Limmer and Trinidad Lake Asphalt Co. Ltd.

(damp proofing), Hull Concrete Stone Co. Ltd. (patent stone), D. Anderson and Sons Ltd. (roofing), Sanderson and Co. (furniture), Dryad Metalworks Ltd. (door furniture), Drape and Upton Ltd. (plumbing), Shanks and Co. Ltd. (sanitary fittings), Accumulator Charging Co. (lighting, electrical installation, radio), Ideal Boilers and Radiators Ltd. (boilers and radiators), Crittall Manufacturing Co. Ltd. (metal windows [universal section]), Lenscrete Ltd. (glazing), W. R. Todd and Son Ltd. (internal paint), Saunderson (external paint), Aga Heat Ltd. (kitchen cooker), H. C. Slingsby Ltd. (loft ladders), W. Richardson and Co. Ltd. (greenhouses and conservatories).

Office Building at St. Helens, Lancashire.

Architect: Herbert J. Rowse.

The general contractors were William Moss and Sons Ltd. Among the subcontractors and suppliers were the following: Trussed Concrete Steel Co. Ltd. (reinforced concrete, structural floors), Pilkington Bros. Ltd. (greengate facing bricks, greengate common bricks, glazing, decorative glass, glass wall coverings—vitrolite, armoured vitrolite, glass floor tiles, glass bricks for partition and exterior walls), Val de Travers Asphalt

Co. Ltd. (damp proofing), Pearson Bros. and Campbell Ltd. (artificial stone), John Stubbs and Sons Ltd. (marble), Conway and Co. (terrazzo), Frederick Tibbenham Ltd. (decorative woodwork and furniture, revolving door), Leaderflush Ltd. (doors), Quiggin Bros. Ltd. (plastics), R. W. Haughton Ltd. (plumbing), Rowe Bros. Ltd., Baxendale and Co. Ltd. (sanitary fittings, baths, basins, etc.), Doodson and Bain Ltd. (metalwork), Henry Hope and Sons Ltd. (ornamental cast iron, metal windows), John Hunter and Co. Ltd. (lighting, electrical installation), Ingram and Knapp Ltd. (electric light fittings), Waygood-Otis Ltd. (lifts), Richard Crittall and Co. Ltd. (panel heating and air conditioning), J. H. King and Co. Ltd. (lenses), Mellowes and Co. Ltd. (patent roof glazing), British Vitrolite Co. Ltd. (armoured vitrolite, vitrolite), Newalls Insulation Co. Ltd. (acoustic plaster—paxtile), Keene's Cement (special plasters), J. B. Johnson and Co. Ltd. (fibrous plasters), James Stott and Son Ltd. (paint), J. and R. Smith Ltd. (carpets), Lamson Engineering Co. Ltd. (despatch tubes), Roneo Ltd. (steel equipment), Korkoid Decorative Floors Ltd. (linoleum), Daymonds Ltd. (plastic letters), Stemco Ltd. (petrol tanks), Luxfer Ltd. (pavement lights), H. H. Martyn and Co. Ltd. (clock dials).

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